

BAY•GUARDIAN

RAISING HELL SINCE 1966

THE SAN FRANCISCO BAY GUARDIAN | SFBG.COM | JUNE 18 - 24, 2014 | VOL. 48, NO. 38 | FREE



The glorious Justin Vivian Bond returns to San Francisco with cabaret show *Love is Crazy!*
Interview by Robert Avila **PAGE 28**

PHOTO OF JUSTIN VIVIAN BOND
BY DAVID KIMELMAN

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SHINY NEW APPLE

As part of a new deal to save beloved local video store, Le Video, Green Apple Books is set to open a new store location August 1. But because every minor update about the marriage (OK, OK, co-habitation) of two of our favorite indie stores is exciting, seeing the new store's logo made us go "squeee!" The new location will be called **Green Apple Books on the Park**, and a blog post from the store says it will feature more "breathing room" for events. Because as we all know: reading is sexy, but it's even sexier to read together. (Fun fact: Guardian publisher Marke B. managed Green Apple's previous Sunset outpost, Ninth Avenue Books, in the 1990s.)



CONDOR FLIES

Historic strip joint the **Condor Club** — first "home of topless" and launchpad for famous erotic dancers like Carol Doda (pictured) is celebrating its 50th anniversary Thu/19, 8pm-2am, with a hot-hot-hot burlesque extravaganza. Tireless drag heroine D'Arcy Drolinger will play Doda herself, with performances by Los Shimmy Shakers, Roxanne Redmeat, Sugarcane Jane, Princess Pandora, and many more. Period attire encouraged! See www.condorsf.com for more details.

WEED COP RETIRES

Captain Greg Corrales of Park station is retiring, news likely so spur whoops, hollers, and massive rips from oversized blunts from the stoners of Hippie Hill. Corrales has long run undercover stings to catch pot deals, because you know, that shit's SO DANGEROUS. Though undercover pot stings are so Summer of Love, we will miss Corrales' colorful newsletters, which he paraphrased in his farewell email. "On Wednesday, after turning in all my gear, I opted to check conditions on Haight Street one last time... I was unable to spot any suspicious scoundrels skulking sinfully. Purveyors of pernicious poison, in possession of passels of The Weed with Roots in Hell were nowhere to be seen. I knew then that I could go home."

HELLO 70!

A group of local nightlife players has purchased the set of huge warehouse structures on **Pier 70**. "Dating back to the turn of the 19th century, the structures that remain at Pier 70 are rooted deep in San Francisco's ship building history," they say. "These buildings are now being re-purposed for unique, one-of-a-kind events — for 30 to 13,000." So far, the soft launches have included a free movie screening of seminal Steve McQueen action flick *Bullitt*. But starting 1pm, Sat/21, an enormous "Community Showcase" featuring more than 50 local vendors, a car show, giant rollerskating rink, free salsa lessons, and live performances will introduce everyone to the new spaces. Bonus: at 8pm a "Great Gatsby Spectacle" brings back the roaring '20s with live bands and DJs and dancers, and features a screening of Baz Luhrmann's *The Great Gatsby*. www.facebook.com/pier70partners



WE WERE QUEER HERE

San Francisco has a lot to offer on the surface (killer views, tasty snacks, etc.), but it also has a remarkably rich hidden history. Get a peek behind the curtain Sat/21 at **"Step Back: A Walking and Reading Tour of Old Queer North Beach,"** led by author Nan Alamilla Boyd (*Wide Open Town: A History of Queer San Francisco to 1965*) that explores the historic 'hood's queer past. Meet at City Lights Books at 4pm and get ready for pop-up performances — by the likes of Lil Miss Hot Mess, Kat Marie Yoas, Maryam Farnaz Rostami, and others — bringing bygone eras to life. And talk about radical: it's free! www.radarproductions.org



GET SMOKEY

The 77th season of the always free, always packed Stern Grove Festival kicks off this Sunday, June 22 with an afternoon of hits like "Shop Around" and "You Really Got a Hold On Me" from R&B legend and former Miracles frontman **Smokey Robinson**. The man's still going strong at age 74, so what excuse do you have not to trek out to the park to see him? The show kicks off at 2pm with opener Patti Austin; get there early if you're interested in visibility. For info: www.sterngrove.org.



TRANSIT SWITCHEROO

Last week, the Bay Guardian hosted a feisty community forum titled **Bikes, Buses, and Budgets**: How to create the transportation system San Franciscans need. One audience member piped up during our question-and-answer session with a bold proposal: Stakeholders should be made try out different modes of transit to understand the challenges people encounter getting around. Think cops on bikes joining the clutch of cyclists making their way up Market Street at rush hour, or top-ranking Muni officials sent to languish on the T-Third platform after dark, when the train runs excruciatingly slow. It's like that old saying, bus a mile in another person's shoes ...



SNAPSHOT: BICYCLE

PHOTO BY @DARWINBELL

Tag your Instagram photos [#sfbgsnapshot](#) for a chance to be featured here in next week's paper. Each week we'll pick a new theme, and a new favorite. Next week's photo challenge theme: "black and white"

ELDERLY UBERS SPURNED

Uber drivers are part of two systems: the fancy-pants town cars of UberBLACK and the regular-Joe cars of UberX. In a new email from Uber to its drivers, the company laid out plans to phase out cars older than 2006 by January, 2015 and cars older than 2011 in June, 2015 from UberBLACK. All those UberBLACK drivers stuck with cars older than 2011 will be pushed onto UberX, and take a big ol' hit to their profits as well. Uber's recent valuation of \$17 billion (a figure that's been disputed) is apparently giving it the clout to push out thousands of drivers nationwide.



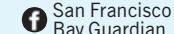
GLASS SKEWERED

Last week the *Daily Show with Jon Stewart* fired a shot straight at Google Glass and everyone's favorite Glasshole: Sarah Slocum (she of the "hate crime" attack at Molotov's bar in Lower Haight). "These Philip K. Dicks are on a mission to bring us all into the future," correspondent Jason Jones narrates. One person defends Google Glass to Jones as an interface between the user and the real world, in an example of the all-too-common tech evangelist gobbledegook. Jones calls him out: "Do you guys hear yourselves talk? Interface between you and the real world... those are called eyes."

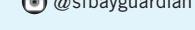
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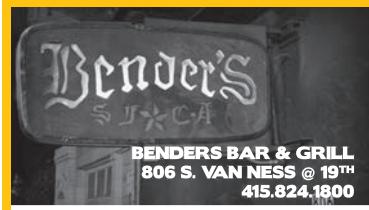
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Tenants can fight evictions and win

BY TYLER MACMILLAN

OPINION Every year, around 3,500 formal eviction lawsuits are filed against residential tenants in San Francisco Superior Court. Contrary to popular belief, the eviction lawsuit — known as an “unlawful detainer” — is one of the fastest moving cases in the entire civil system. While we’ve all heard anecdotes about how it can take years to remove San Francisco tenants from their homes, tenants sued for eviction experience civil litigation at warp speed.

More than a third of those sued for eviction miss the five-day window the law provides to file a response with the court. In 2013, 1,294 of the tenant households that were sued for eviction in the city missed that deadline to respond. The strong tenant protections found in San Francisco’s Rent Ordinance and California law don’t mean much to those who miss their five-day deadline: Sheriff’s deputies clear the property just a few weeks after the case is filed if you don’t respond. So much for due process.

Securing tenants due process rights in San Francisco has been our job at the Eviction Defense Collaborative (EDC) since 1996. At our drop-in legal clinic, our team of attorneys and volunteers assist over 94 percent of all tenants who respond to their eviction lawsuit in San Francisco each year. Although our office is open Monday through Friday to help tenants respond to the lawsuit on time, nine out of 10 tenants sued for eviction represent themselves for the duration of their case. Over 90 percent of landlords can afford to hire expert, aggressive attorneys to evict their tenants — very few tenants can afford to hire a private attorney to defend their homes.

Unsurprisingly, tenants agree to move out in most eviction lawsuits — around four out of five tenants sued for eviction will settle the case with an agreement to leave their homes. And who could blame them? The choice of conducting a jury trial against a licensed attorney is not an appealing — or realistic — choice for a self-represented tenant. Without

an attorney to stand up and fight for your rights at trial, those rights remain the empty, meaningless promises of the pay-to-play American legal system.

Of course, tenants who get represented by attorneys can win eviction cases — exactly the reason we started our Trial Project at EDC last year. Since the Trial Project launched, EDC staff attorneys have represented a small percentage of tenants facing the prospect of a jury trial on their own. Through the hard work of EDC staff attorneys (who on average earn less than \$50,000 a year), the Trial Project enjoyed another jury trial victory in May. While very few eviction cases reach a verdict, this was EDC’s third trial victory in the past year.

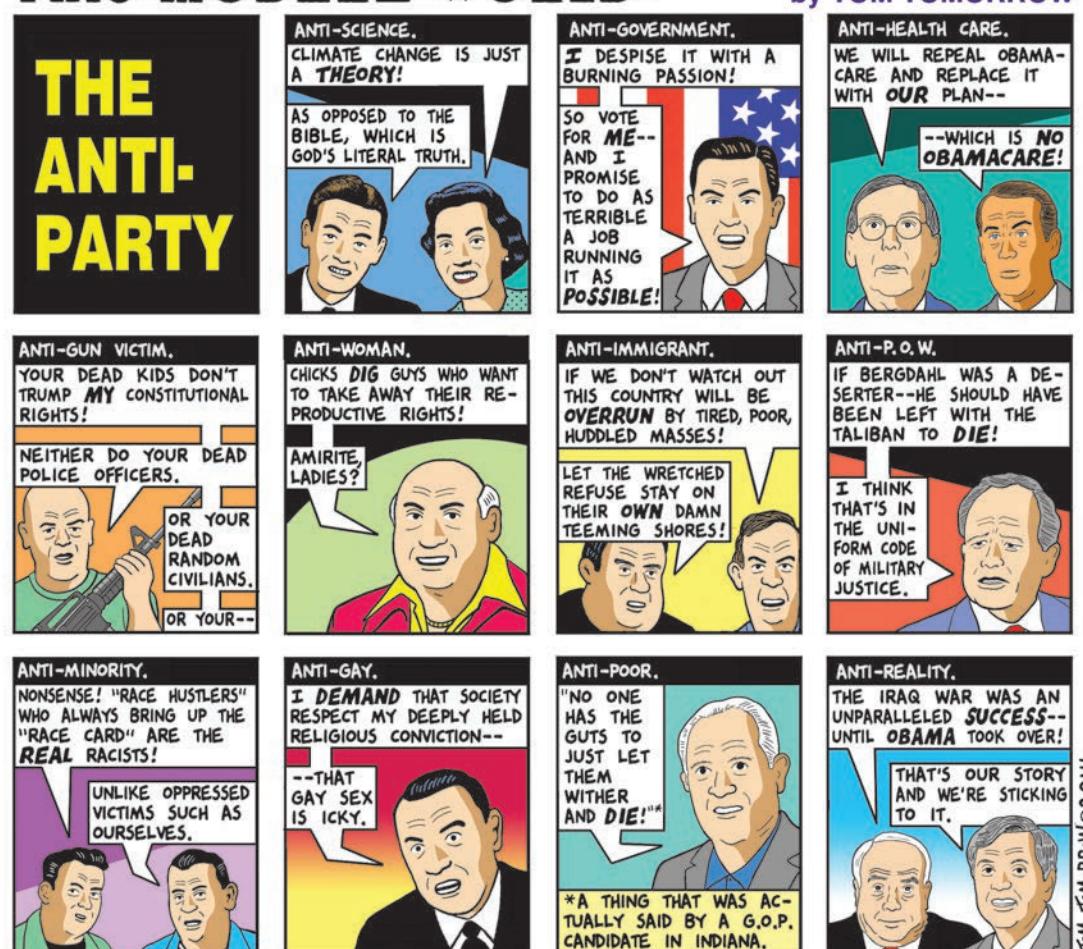
This particular jury verdict saved the home of a Spanish-speaking couple who have lived in the Mission District for the past 19 years. They have young children who attend the local public schools and attend church in the neighborhood. This family has limited income and would certainly have had to leave of San Francisco if it was evicted, uprooting the children and leaving behind its community.

The landlord had accused the family of not paying the rent — even though the family had repeatedly tried to pay. The jury agreed with the tenant, finding that the conditions on the property were so bad that the landlord wasn’t entitled to the rent being demanded. The jury actually followed the law, and reduced the tenants’ rent.

The heroes in this case are the tenants — their courage in standing up for their home and their civil rights is inspiring, and should be a lesson to tenants across the city. We need tenants in San Francisco to push back against this current wave of displacement and we’re here to help. **SFBG**

Tyler Macmillan is a tenants’ rights attorney and the executive director of the Eviction Defense Collaborative, a nonprofit legal services clinic in the Tenderloin. Any tenant sued for eviction can drop into EDC at 995 Market #1200 (at Sixth Street) Mon-Fri, 9:30-11:30am and 1-3pm.

THIS MODERN WORLD



Justice delayed is justice denied

EDITORIAL Members of the San Francisco Board of Supervisors who try to identify with both the progressive movement and business-oriented Mayor Ed Lee — most notably, Sups. David Chiu and Jane Kim — engaged in a strange bit of self-congratulations during their June 10 meeting, patting themselves on the back for a trio of “progressive” reforms.

Yet in each case, the measures are weaker than they should be and too long overdue — and they have their full implementation delayed for years, while the needs of the people they aim to serve are immediate. What Kim and Chiu presented as a demonstration of political effectiveness on behalf of needy constituents is actually just the opposite. It is political cowardice and not political courage.

The best of the trio of approvals was a measure by Sup. David Campos that finally closes the loophole that allows employers to satisfy their employee healthcare mandate by creating healthcare savings accounts, which they make difficult to use and then pocket

the money that remains.

This should have been enacted three years ago when Campos first won approval for it, only to see Lee veto it and Chiu sponsor a watered-down alternative that didn’t address the problem. Even now, in order to win over Sups. Mark Farrell and London Breed to attain a veto-proof majority, Campos had to delay full implementation until 2017.

“I also want to commend Sup. Campos for finding compromise,” Chiu said before joining the inevitable majority, a snide dig at his Assembly race opponent that only served to reinforce Campos’ campaign trail points that Chiu’s compromises are often just sellouts to downtown interests. This watered-down version, albeit better than the last watered-down version, also won unanimous approval.

Another kumbaya moment came with the introduction of a consensus ballot measure for increasing the minimum wage in San Francisco, with the Mayor’s Office and business community finally agreeing with the campaign by labor and progressive groups to increase the minimum

wage to \$15 — but delaying that implementation to 2018. How much displacement and economic hardship will San Franciscans experience between now than then?

Chiu and Kim also sang the praises of Lee for finally agreeing to finally keep his word and support a local increase in the vehicle license fee to fund safer and smoother streets and more money for Muni. But rather than this year as promised, that measure will be on the November 2016 ballot, pushing it back from prosperous to uncertain times.

At the June 12 Guardian community forum, Sup. Scott Wiener said he may still move forward with his proposed charter amendment to give Muni more general fund money until the local VLF is approved, and we strongly urge him to do so.

“Justice delayed is justice denied” is a legal maxim that this board full of lawyers is certainly familiar with. Their delays of crucial reforms are disgraceful and damaging to the city, and for them to congratulate themselves for doing so is insulting. **SFBG**

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PHILZ COFFEE IS A HOMEGROWN CHAIN THAT WOULD BE EXEMPTED FROM PROPOSED FORMULA RETAIL CONTROLS.

PHOTO BY KENNEJIMA/Flickr (CC)

BY STEVEN T. JONES

steve@sfbg.com

NEWS San Franciscans have always been wary of chain stores, more so than residents of any other major US city, none of which have taken on the ever-expanding national corporations and their homogenizing impact on local communities as strongly as San Francisco.

In the decade since San Francisco first adopted trail-blazing controls on what it calls "formula retail" businesses, those restrictions have only gotten tighter for various commercial districts around the city as elected supervisors seek to prevent big companies from taking over key storefronts from local shopkeepers.

But now, as the Planning Department and Mayor's Office push a new set of formula retail regulations that they say standardizes and expands the analysis and controls for chain stores throughout the city, neighborhood groups and small business advocates are decrying aspects of the proposal that actually weaken those controls.

Most controversial is the proposal to almost double the number of outlets that a company can have before it is considered a formula retail business, going from up to 11 stores now up to 20 under the proposal, which was approved by the Small Business Commission last week and heads to the Planning Commission next month.

Opposition is particularly strong in North Beach, one of two neighborhood commercial districts that have an outright ban on formula retail business (Hayes Valley is the other) and where residents are organizing to fight the proposal at the Board of Supervisors and at the ballot if necessary.

"The Planning Department proposal to redefine what a chain store is flies in the face of the voters' will and 10 years of successful chain store policy," Aaron Peskin, the former Board of Supervisors president from North Beach who sponsored the ordinance banning chains there, told the *Guardian*.

The citywide voters he refers to are those who approved Prop. G by a wide margin in 2006, defining formula retail business as having 11 or more outlets with common branding and merchandise and requiring that they obtain a conditional use permit before opening in most neighborhood commercial districts, thus giving local residents a vehicle



Breaking the chains

Rival measures updating SF's formula retail controls stir controversy and debate

to stop those projects.

Although Prop. G allows the city to update its standards and definitions regarding formula retail, Peskin and others said throwing out the negotiated number of 11 outlets undercuts "the fundamental underpinning of the formula retail controls."

The Planning Department proposal also does nothing to prevent big national chains from creating spin-offs to circumvent the controls, a growing trend that raised controversy in the last few years, including when Gap subsidiary Athleta opened a store on Fillmore Street and when Liz Claiborne owner Fifth & Pacific Companies tried to open a Jack Spade store in the Mission District.

Those two controversial provisions in the Planning Department proposal aren't in rival legislation by Sup. Eric Mar, who has long been a champion of expanding controls on chain stores. Both the Mar and Planning Department legislation will go before the Planning Commission on July 17, and they could be either merged or move forward as rival proposals.

"We're hoping this legislation moves forward as quickly as we can," Mar told us. "We're losing neighborhood character in many areas."

WEAK LINKS

For all the indignant opposition to the Planning Department proposal expressed at the June 9 Small Business Commission meeting, where mayoral appointees led that body's 4-2 vote approving the measure, the planners who developed it say they're actually trying to expand the controls on chain stores.

Senior Policy Advisor AnMarie Rodgers and Project Manager Kanishka Burns sat down with the *Guardian* to go through details of the proposal and a May study it was based on, "San Francisco Formula Retail Economic Analysis," by Strategic Economics, as well as an earlier study by the Controller's Office.

"Our department is super committed to encouraging the diversity of neighborhood commercial districts," Rodgers told us, acknowledging that small businesses often need protection from deep-pocketed corporations that can pay higher rents and enjoy other competitive advantages over mom-and-pop stores.

Rodgers cited studies showing that local small businesses circulate more of their revenues in the city than big chains, boosting the local economy. That's one reason why the Planning Department proposal expands formula retail controls to

include the categories business and professional services (including Kinko's and H&R Block), limited financial services (including street front ATMs and small banking outlets), and fringe financial (such as check-cashing and payday loan outlets).

The new controls would also count a company's outlets in other countries and locations that have been leased but not yet opened, it would expand some of the neighborhoods subject to formula retail controls, and it would require formula retail businesses to minimize their signage on the street, improve their pedestrian access, and fund more detailed analysis on their impacts on the local economy. Big box stores, in particular, would be required to submit to even more detailed economic impact studies.

Many of these same provisions are included in the Mar legislation, which also goes further in including gyms, gas stations, smoke shops, strip clubs, massage establishments, and various automotive businesses under the formula retail controls. Like the Planning Department measure, Mar's also requires more data for formula retail applicants.

"We want to make chains fund economic impact statements before

they go into the neighborhoods," Mar said, noting how those studies will allow city officials to make better decisions about whether to approve formula retail applications.

Stacy Mitchell is the senior researcher for the Institute for Local Self-Reliance, an organization that has been working with San Francisco on its formula retail controls since their inception. She applauds the city's current efforts to create more comprehensive guidelines and to require more economic analysis.

"San Francisco doesn't have a good mechanism for fully evaluating the economic impact of these proposals," Mitchell told us, calling the Planning Department and Mar efforts "a really good place to start the conversation."

But Mitchell said that she doesn't want to weigh in on what specific number of outlets may be right, saying city officials just need to decide, "What is the right balance and mix and how do we want to handle it?"

Rodgers told us the Planning Department legislation will expand the number of businesses that fall under formula retail controls, even as the threshold is raised to 20 outlets, although she couldn't quantify exactly how much.

But critics are focusing on aspects of the proposal that loosen current restrictions, noting how that cuts against the trend in recent years of supervisors seeking to tighten restrictions in their districts, creating a hodgepodge of legislation that the Planning Department was trying to overcome with comprehensive new legislation.

WHAT'S A CHAIN?

The Planning Department's new threshold and the arguments being made to support it rely heavily on making the case that three specific homegrown companies should be excluded from formula retail protections: Philz Coffee (with 14 stores), Lee's Deli (13 outlets), and San Francisco Soup Company (16 locations).

"Right now, we would treat Philz the same way we treat Starbucks," Burns said, noting that Starbucks has more than 20,000 outlets.

"Can't you cut a break to the businesses that started here?" was a question that Rodgers says helped shape development on the regulations. The Strategic study found that about 5 percent of the retail establishments in the city had 11 to 20 outlets, while another 4 percent had

CONTINUES ON PAGE 16 >>



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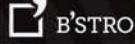
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BY REBECCA BOWE

rebecca@sfbg.com

NEWS Since we at the Bay Guardian published a story flagging Pacific Gas & Electric Co.'s odd behavior of stonewalling a developer who had basic questions about a high-pressure gas pipeline running beneath his Bernal Heights building lot (see "Bernal blows up," May 20), we've heard from others concerned about the company's practices regarding safety.

PG&E has undertaken a massive pipeline improvement project to correct the underlying problems that led to a disastrous 2010 natural gas explosion in San Bruno, which destroyed a neighborhood, killed eight people, and injured 58 others.

But the repairs have been complicated by a number of factors, including inaccuracies in records that provide a foundation for the whole undertaking. Meanwhile, a fascinating document obtained by the Bay Guardian raises troubling questions about whether state regulators are taking seriously PG&E's shortcomings in this endeavor.

Established in 1905, PG&E is California's largest utility company. It wields tremendous political influence, particularly in San Francisco, where it's headquartered. But the utility giant has been in hot water lately. It was indicted by federal authorities on charges of criminal negligence earlier this year in connection with the San Bruno explosion, and may soon face additional charges in a superseding indictment, the company noted in a recent regulatory filing.

PG&E's safety upgrade project, known as the Pipeline Safety Enhancement Plan, was launched to address the underlying problems that led to the unanticipated pipeline rupture and explosion in San Bruno. That disaster brought the powerful utility under intense scrutiny, exposing a deeper pattern of negligence and sloppy record-keeping. The PSEP was rolled out as a corrective measure, in response to regulatory demands.

SHIFTING TARGETS

The detailed PSEP outlined how the utility would go about strength testing, replacing, and retrofitting its vast network of natural gas transmission pipelines, which comprise 6,750 miles



Dangerous delays

Four years after the San Bruno disaster, PG&E still isn't fixing its potentially faulty natural gas pipelines on schedule

traversing the utility's Northern California service territory. The hefty document was submitted for CPUC approval in 2011.

However, things haven't gone exactly as planned. Phase I of this plan was supposed to have been completed by the end of 2014 — but that's now behind schedule, and some of the original targets have been revised.

The Bay Guardian attempted to contact both PG&E and the CPUC for this story, but did not receive responses. However, regulatory filings reveal quite a lot about the company's progress.

A comparison of the work PG&E proposed to complete in 2011, versus what it reported having completed as of March 31, 2014, demonstrates how the massive safety upgrade project has shifted over time.

In a document submitted to the CPUC on May 22, PG&E reported that it had completed 541 miles of strength testing, as compared with 780 miles of strength testing originally proposed to be completed by the end of 2014. PG&E said it had replaced 105 miles of pipeline, as compared with the 186 miles of pipeline replacement it initially said would be done by the end of the year.

It also reported installing 141 automated valves — but in 2011, PG&E told regulators that by the end of Phase I, "228 gas shut-off valves will be replaced, automated, and upgraded to enable PG&E to remotely or automatically shut off the flow of gas in the event of a pipe rupture."

In hefty technical documents, PG&E provides reasons for why some of the targets have shifted, often the result of new information coming to light. In a June 6 CPUC filing, PG&E noted that nine scheduled pipeline replacement projects included in Phase I likely would not be completed by the end of the year, as originally planned.

This formal acknowledgement of a delay seems to substantiate the account of a Guardian source familiar with the pipeline safety upgrade work, who asked not to be identified. Work crews hired by PG&E contractors and subcontractors to perform the safety upgrades have found themselves in a holding pattern of waiting to be called out to job sites, our source said, despite the extensive planned work.

The utility typically sends work crews out to perform maintenance work during spring and

summer months, so it can be wrapped up in time for winter, when there's higher demand for gas heating.

The cost of these upgrades is shared between PG&E shareholders and revenues collected from utility customers.

PROBLEMS REVEALED

A major obstacle to the goal of improving safety has yet to be resolved: PG&E's pipeline records still aren't in order, despite a major push to iron out data in the wake of San Bruno.

Since these records are the foundation for making safety upgrade decisions, these informational gaps threaten to undermine the project. The implications of this glaring problem are outlined in a CPUC document obtained by the Bay Guardian which was circulated on an internal "service list," but not made publicly available.

First, some background: In October 2013, PG&E submitted an update to its PSEP plan to the CPUC, which included reporting on its effort to collect and analyze pipeline records. The regulatory agency's Safety and Enforcement Division conducted an audit of this reported progress.

The audit, which made head-

lines when it was released in April, commended PG&E for its work but also noted, "PG&E does not have traceable, verifiable, and complete records for every pipeline component in its transmission system." The audit also found errors in the work papers submitted by the company to back up its claims. Nevertheless, the Safety and Enforcement Division concluded, "no imminent safety concerns arose" from the findings.

But this proclamation isn't the final word on the matter. The Office of Ratepayer Advocates is a small division within the CPUC, which functions as a watchdog looking out for the interests of utility customers. Its comments on the audit tell quite a different story, raising questions about why the enforcement division didn't seem to place much weight on its own findings.

In its comments, reflected in the document that was circulated internally, the ORA sharply questioned the Safety and Enforcement Division's overarching conclusion. It should "reflect the actual findings of the audit," the ORA wrote, recommending that the Safety Division "define what is meant by ... 'no imminent safety concerns.'

"In common language," the ORA went on, "this would be interpreted to mean there is no situation that puts the public in immediate risk of death or serious physical harm. If that is the meaning, please confirm. If not, please clarify the meaning."

The ORA goes on to note that such a statement is "contradicted by findings within the body of the report," and that "it is difficult to understand how the SED Report could reach this conclusion."

The Safety Division's audit "documents errors that ORA would define as safety risks," the ORA notes, such as the discovery of a pipeline that has a maximum operating pressure nearly 20 percent higher than it should be, based on the pipeline feature data, or the discovery that PG&E had been "inappropriately operating a pipeline with a reduced margin of safety."

PG&E responded to the Safety Division's audit, and "they view their report as final," noted ORA spokesperson Nathaniel Skinner. As far as addressing the problems uncovered in the audit, "It's unclear to us what the next step is for the Safety and Enforcement Division." **SFBG**

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BY JOE FITZGERALD RODRIGUEZ

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NEWS Programmers-in-training line the work tables at HackReactor, a software engineering boot camp many in the tech community call a “university disruptor” due to its speed in training coders. Those hunched over computers are typing their way toward a goal: joining the ranks of the seven-week course’s alumni, now employed at tech companies like Adobe, Beats Audio, Pandora, and Hipmunk. But walk past the rows of intensely driven (yet casually dressed) engineers and you’ll also encounter the program’s unlikely new trainees: San Francisco high school students.

Tech company HackReactor and startup Mission Bit are co-training San Francisco Unified School District students for the summer, and throwing them into the trenches with pre-professional engineers.

Soon, these students will be proficient coder kids.

“Mission Bit gave us our first understanding of what javascript was,” Gisela, a 17-year-old Lowell High School student told us. “Hack Reactor said ‘now make a game,’ and threw me into the code.”

The free program is a new extension of Mission Bit’s after-school coding classes, offered this year at Mission High School, a SFUSD public school, and Lick Wilmerding High School, which is private. The summer program is paid for by tech companies: mainly WeChat (Tencent America), with in-kind sponsors including Salesforce, HackReactor, DeNA, Brightroll, AdRoll, Rackspace, co.lab, and Tagged.

It also comes at a crossroads for San Francisco: Its communities of color are being priced out just as its tech industry is searching for ways to enroll more diverse workers.

Though many pin the displacement problem on the rising cost of housing, there’s also another less-spoken-of culprit: Local tech companies draw many applicants from around the world to fill jobs instead of hiring local residents.

This may be due in part to lack of trained prospective employees locally.

There’s a broken education pipeline between local schools and the tech sector, both sides admit. The new effort by Mission Bit and HackReactor may be a first step towards plugging the leak. If the program is successful, subsequent iterations may establish the first stable pathway to technology sector jobs for San Francisco students.

Though the intern program is still in its beta phase, it shows much promise, and comes at a dire time for the city.

Disrupting the classroom

Tech companies teach city kids programming skills

PROBLEMS CONVERGE

The summer coding program may hold solutions for three problems that coexist simultaneously: displacement of communities of color, the tech sector’s shocking lack of diversity, and the SFUSD training gap.

The city’s Mission District, often pointed to as tech workers’ most desired neighborhood, saw 1,400 Latinos leave between 1990 and 2011, while its white population grew by over 2,900, according to a recent study by Causa Justa, Just Cause.

The tech industry has a complementary problem: Google recently revealed its employees are 70 percent men and 61 percent white. Just five percent of Google’s workforce is black or Hispanic. Though the Asian population is 30 percent of its workforce, that’s still out of line with the significant Asian presence in the Bay Area.

Sources tell us Google puts heavy effort into diversity recruitment and likely had better percentages than the rest of the industry. Google claimed in myriad news reports that potential employees of color were difficult to find.

But SFUSD’s 52,000 students are 25 percent Latino, 41 percent Asian and 10 percent African American, so why not recruit students from our diverse local public schools, bolstering San Francisco’s flailing middle class at the same time?

That brings us to our last problem. Until recently, the SFUSD only taught computer science in three of its 17 high schools: Balboa, Galileo, and Lowell. There’s a tech training gap in San Francisco, making the leap for SFUSD students to the tech sector all the less likely.

The SFUSD is now taking steps to rectify this, but the change will take time.

“SFUSD sees teaching coding, digital literacy and computer science as critical to preparing our students for success,” SFUSD spokesperson Gentle Blythe told the *Guardian*.

“We have a long-term plan in place for how we are phasing in teaching computer science, including coding, throughout a student’s K-12 career.”

SFUSD launched computer science courses in two additional schools last year: Wallenberg and Washington. More are on the way, Blythe said. Other schools host coding tutoring programs. One organi-



zation, Code.org, led a “day of code” where thousands of SFUSD students tried a hand at rudimentary programming exercises.

But in order to really tackle the gap, SFUSD teachers and students will need hands-on training with coders and software engineers. That’s where Mission Bit and HackReactor come in.

STARTING SMALL

Tyson Daugherty founded Mission Bit after a startling realization: San Francisco schools weren’t prepared to teach his children how to enter the tech industry.

Daugherty was on the business side of tech, starting his first company in 1999. After moving to the city he wanted schools where his children, ages 5 and 2, could one day train to join his industry.

“I became incredibly frustrated with what I was finding in public schools,” he said, sitting with us in HackReactor’s Market Street office. “These kids are learning fundamental material in science and math, but there’s a disconnection to application and purpose.”

Mission Bit was born, with a simple objective of increasing coding education in local schools.

Gisela’s Lowell High School classes were rigorous, she said, but while programming her first game she relearned physics all over again.

“I’m making a game where each player has a ball, they bounce against each other to bounce the player into the hole,” she told us. Her technical mentor, Kwyn Alice Meagher, gave

her a physics crash course to get the ball to bounce just right.

“[In school] I learned the logic of physics but not the application,” Gisela said. “Now that I understand the purpose of learning it, I’m figuring it all out.”

The students start at Mission Bit learning HTML, Javascript, CSS3, Ruby, SQL and Sinatra, with instruction provided by volunteers from local technology companies. Daugherty told us over 60 volunteers emailed Mission Bit after they reached out for potential teachers, and the nonprofit could only utilize 30. Those additional volunteers will get a chance to teach students in the upcoming fall after school program.

Once students “graduate” Mission Bit it’s time to join the workforce. Gisela and two other students jumped to an internship at HackReactor, where they’re putting their coding knowledge to practical use.

Isaac Zimmern, a graduating Lowell senior, is one of those other students. He celebrated working side by side with mentors while he programmed, inspiring him to pursue computer science in college.

And though Gisela and Zimmern are both from Lowell, many schools were represented in Mission Bit’s program. In one office a group of about a dozen students sat at computers, programming Android phones to play a simple game resembling “Doodle Jump.”

They hailed from a myriad of schools: Raoul Wallenberg, Balboa, Lowell and more. Douglas Mejia, 18,

let us see his “Doodle Jump” clone. Its theme music popped on loud, singing “I ain’t sayin’ she’s a gold digger, but she ain’t messin’ with a broke ----,” and on-screen Kanye West hopped from platform to platform.

Mejia smiled proudly as he showed us his game. He said he wasn’t interested in making games while in school, but Mission Bit turned him into a believer. Now he’ll study computer science at the University of San Francisco.

Mission Bit’s class body is 8 percent African American, 24 percent Latino, and over 50 percent Asian, according to the company’s internal data (that’s in line with SFUSD’s own demographics). Nearly half of the students come from the south side of San Francisco, around the Ingleside District.

The program is still small, but Daugherty says it’s designed with scalability in mind. There’s potential for these students to one day not only fill tech’s diversity gap, but to allow tech jobs to be filled by San Franciscans, born and raised.

But Daugherty says such goals are secondary. The focus is on the students.

“The industry has a very specific agenda about where they want their engineers diversified,” he said. “If this is where our students want to go, we’ll support them. But there are other paths to take.”

Students can use their programming skills in many jobs and industries, he said, not just tech.

Still, the students will have an opportunity to visit local tech companies Square, Airbnb and others, meeting engineers who one day may be peers. Daugherty calls these people “touch points,” making social contacts for mentorships and job seeking that blue-collar SFUSD students may not have themselves.

Ultimately, the program “lets you get programming skills without going through the money filtering step of a university,” said Anthony Phillips, CEO of Hack Reactor. Counter to the belief in pure meritocracy many in tech swear to, Phillips acknowledged he had help: his brother, a Twitter employee. When Phillips first learned code and started to fumble, his brother told him “you’re so smart, but so dumb. Just keep doing it.”

So Phillips aims to do the same for the students at HackReactor. He’s like a coach in the corner for new boxers taking their aim at advanced coding skills.

“Not everyone has someone there that can say, ‘just keep doing it,’” Phillips said.

Now these students do. **SFBG**

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CITY COLLEGE GETS ANOTHER CHANCE

Keep City College of San Francisco open, or else. That's the message local and federal officials have drilled into CCSF's accreditors in recent weeks. Finally bowing to pressure, the Accrediting Commission for Community and Junior Colleges is changing its own rules to save the critically important San Francisco institution.

The ACCJC announced changes in its policy exclusively for colleges with terminated accreditation, granting a chance for such colleges to request a new "accreditation restoration status."

The new policy may offer new hope for City College. In 2012, the ACCJC told City College its accreditation would be terminated, putting the school in the fight of its life. A loss of accreditation would mean its degrees would be worthless, and the school would lose government funding. But the school hasn't lost its accreditation yet.

The ACCJC's policy change is not yet final, as the agency is allowing two weeks for the public to weigh in. The changes will be finalized on June 25, the commission said. If the poli-



cy is adopted, it means City College would be able to apply for a lifeline.

"If this policy is adopted as expected," the ACCJC wrote in its statement to the press, "CCSF would have the opportunity to take steps to be designated as being in restoration status."

The college would need to file its application for restoration status by July 2014, City College's originally announced accreditation termination date. This may all be moot, however, as City Attorney Dennis Herrera won an injunction to stall

the college's closure until the conclusion of the city's lawsuit against the ACCJC. Legal proceedings are expected to begin in October.

Sara Eisenberg, the deputy city attorney leading the case against the ACCJC, told us the policy change doesn't affect the case at all.

"It's good news the powers that be have rallied and persuaded the ACCJC that they cannot shut City College down now," said City College Trustee Rafael Mandelman, who remains cautious. "The ACCJC are

not pulling their claws out of the college. We will continue this terrible dance unless the City Attorney wins his lawsuit." (Joe Fitzgerald Rodriguez)

SHRIMP BOY DENIED BAIL

Raymond "Shrimp Boy" Chow, who has a criminal history in Chinese gangs and was indicted along with Sen. Leland Yee and a slew of others in a high-profile FBI operation, was denied bail June 11.

U.S. Magistrate Nathanael Cousins struck down his defense attorneys' motion for pretrial release on the grounds that Chow might pose a danger to the community due to his position as leader of the Chee Kung Tong (CKT), characterized as a Chinese crime syndicate by the FBI. Chow's charges include seven counts of money laundering, one count of conspiracy to sell stolen cigarettes, and two counts of conspiracy to sell stolen liquor.

"The government's advancing this conspiracy theory that my client is in charge of this organized crime syndicate. On that basis the judge is deciding to hold him," said

defense attorney Curtis Briggs.

"It's the Chinese Freemasons, it's not a crime syndicate," Briggs added. "It's a fraternal organization. They're going to be muddled up and dirtied up because the government is pursuing a racketeering case against them."

Another wrinkle: "Now the government's issued a deportation warrant against him," Briggs noted. "Even if we got him out, he'd be in immigration custody."

A 23-page motion for release on bail for Chow, filed by Briggs and attorneys Gregory Bentley and Tony Serra, paints a very different picture of the targeted Chinatown figure than the all-powerful gangster portrayed by federal authorities.

The FBI complaint, unveiled in March, paints Chow as an international crime boss holding "supreme authority" as Dragonhead of the CKT.

In this role, the FBI charged, Chow was "the supervisor" of criminal relationships between Yee, political consultant Keith Jackson, and Chow's associates, who had knowledge of and approved all criminal operations of the CKT and received payment for the various criminal dealings he facilitated.

In letters of support written on his behalf referenced in the motion, Chow

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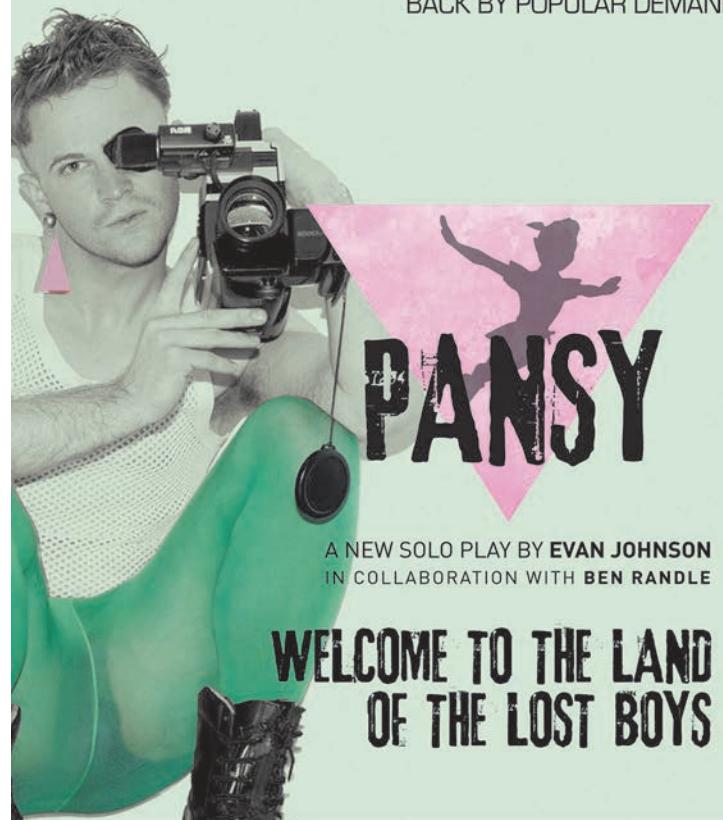


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was described as a community leader whose actions in recent years stemmed from nothing less than "a spiritual commitment ... to make the San Francisco community a better place for all people even if it came at a great personal sacrifice to him." (Rebecca Bowe)

HEALTH CARE LOOPOHLE CLOSED

Sup. David Campos finally succeeded in his years-long quest to prevent San Francisco employers from pocketing money the city requires them to use for employee health care costs.

The board unanimously passed the measure on first reading on June 10, prompting a sustained standing ovation from the workers and labor advocates.

Campos amended the legislation to win the support of Sups. Mark Farrell and London Breed. The changes phase out the loophole over three years, making 60 percent of the money in employee health savings accounts off limits to employers next year, 80 percent the following year, and not letting employers reclaim any of these funds by 2017.

"Even if we don't get to 100 per-

cent right away, once you get past 50 percent it's a done deal, so I feel good about it," Campos told us, explaining that even the phased-in legislation will immediately discourage employers from using health savings accounts and to instead put that money toward private insurance or city-run programs such as Healthy San Francisco.

The veto-proof majority is key given that Mayor Ed Lee vetoed similar legislation in 2011, later signing a watered down compromise measure by Board of Supervisors President David Chiu that required employers to maintain the funds for two years before taking them back.

Campos said that reform clearly didn't work, with that total funding left over in the health savings accounts rising from about \$60 million two years ago to about \$90 million now. That outcome was predicted by Campos at the time, noting that employers had a disincentive to encourage employees to tap the funds.

"It didn't work. The numbers showed the money still wasn't being spent, which is what we said would happen," Campos told us.

Exacerbating the problem was the fact that the federal Affordable Care Act (aka Obamacare) placed new restrictions on how health savings

accounts may be used, for example banning their use on insurance premiums. Health savings accounts are widely considered far inferior to private insurance at providing quality health care, but federal law (ERISA) precluded the city from banning their use by employers to satisfy the city's health coverage requirement. (Steven T. Jones)

MINIMUM WAGE COMPROMISE

San Francisco bears the unfortunate distinction of having the fastest-growing income inequality nationwide. At the same time, the city may retain its more progressive status as having the highest nationwide minimum wage if voters approve a November ballot measure unveiled last week by Mayor Ed Lee and 10 members of the Board of Supervisors.

The consensus measure would increase the minimum wage for all San Francisco employees to \$15 an hour by 2018. Currently, the city's lowest-paid workers earn \$10.74 per hour under the existing minimum wage ordinance.

The proposed increase, announced at a June 10 press conference in the

Mayor's Office, calls for minimum wage workers to earn \$12.25 per hour by May Day of next year, followed by paycheck increases amounting to \$13 an hour in 2016, \$14 an hour in 2017, and \$15 an hour in 2018.

Crafted by representatives from labor, business, and the nonprofit sector in conjunction with Lee and Sup. Jane Kim, this November ballot measure is less ambitious than an earlier minimum wage increase floated by the Campaign for a Fair Economy, although both guarantee workers an eventual \$15 an hour.

The earlier proposal, backed by a coalition that included city employee union SEIU Local 1021, the Progressive Worker's Alliance, San Francisco Rising, and other progressive organizations, sought to increase the minimum wage to \$13 an hour by 2015, \$14 by 2016, and \$15 by 2017.

The broader support for this measure eliminates the threat of two competing measures on the minimum wage headed to the ballot. (Rebecca Bowe)

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The David Brower Center, 2150 Allston, Berk. (510) 809-0900 tinyurl.com/damfilm. 7pm, \$10 advance, \$12 at door. Award-winning film *DamNation* explores America's pride in large dams and the ways that we rely on rivers. The film looks at the effects of dams on fish and landscapes, as well as the values that come along with dams. Guests include Matt Stoecker, *DamNation* producer/underwater photographer, Jason Rainey, executive director of International Rivers, and Steve Rothert, California regional director of American Rivers.

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BREAKING THE CHAINS

CONT>>

21-50 outlets. "We're just trying to find the sweet spot."

Yet Peskin said the change doesn't make sense, and it's just a way to give special treatment to a handful of local companies with political connections, and which have more resources to go through the conditional use process than a true small business.

"They're basically finding another way to satisfy San Francisco Soup Company, a stalwart member of the Chamber of Commerce," Peskin said.

Asked how she can seemingly circumvent the will of the voters, Rodgers told us, "It was a voter initiative, but it says the Planning Commission will establish further details." In fact, Prop. G simply relies on the formula retail definitions that had already been adopted by ordinance started with a measure by then-President Matt Gonzalez in 2004.

"GOING FROM 11 TO 20 MAKES NO SENSE AT ALL. WHO PICKED OUT THIS NUMBER?"

SUSAN LANDRY, OWNER OF ANIMAL CONNECTION

But Peskin said the proposal to increase the threshold to 20 is an affront to popular local controls on chain stores, one that has little chance of becoming law.

"I don't think the Board of Supervisors is crazy enough to go and undo one of the most successful pieces of legislation from the early part of this century. And if they do, then the voters won't stand for it," Peskin said, pledging to personally work on the campaign to protect existing formula retail controls.

Mar also said he will defend the current threshold. "The 11 that was written into the legislation was the result of a compromise," Mar said, noting that Gonzalez initially placed the threshold at four stores and compromised with the business community on 11. "We're going to do our best to work with our coalition to hold it to 11."

CORPORATE CONTROL

Mar was also critical of the Planning Department proposal for not looking

at corporate ownership of subsidiaries, something that his legislation does, stating that companies with a 50 percent or more ownership stake in an outlet get included in the formula retail designation.

"Our proposal has been attacked by people who think we're over-regulating and those who think we're under-regulating," Rodgers told us.

Yet as the June 9 Small Business Commission hearing made clear, supporters of the proposal predictably came from the same business groups that have opposed formula retail controls from the very beginning: San Francisco Chamber of Commerce, San Francisco Association of Realtors, and San Francisco Building Owners and Managers Association.

Representatives from each of those three groups were the only people who spoke in favor of the proposal, each of them declaring it a "balanced" and "data-driven" compromise that they support, even as they argued for loosening the restrictions even more. But the vast majority of speakers were neighborhood activists critical of the proposal.

"Going from 11 to 20 makes no sense at all. Who picked out this number?" Susan Landry, owner of Animal Connection in the Marina District, told the commission. "Please have a conscience and vote for independent businesses."

But Small Business Commissioner Kathleen Dooley said the vote was just the latest example of a commission stacked with mayoral appointees (including two bankers) doing the bidding of downtown rather than advocating for small business interests.

"Nine supervisors have tightened up the restrictions in their districts, but the Planning Department has gone the opposite way," Dooley told us. "The irony was it all started with the protests [of chain applicants skirting local controls], but the Planning Department turned it on its head to loosen the restrictions."

Yet the planners involved on the proposal call that a simplistic view that discounts the comprehensive nature of the new policy, which they say could serve as a model for other cities.

"I think they'll all catch up to us," Rodgers said of the other big US cities that have become to explore formula retail controls as local small businesses struggle against competition from chain stores. "We are a national leader on this and we want to get it right."

Mitchell agreed: "There are lots of conversations going on around the country about how to meet this challenge, and people are watching what San Francisco does." [SFBG](#)

FOOD + DRINK



WINNING
AT WORLD
CUP FOOD:
IL CASARO'S
PROSCIUTTO
PIZZA

PHOTO BY
TABLEHOPPER



BY MARCIA GAGLIARDI

culture@sfbg.com

TABLEHOPPING World Cup is ON, and here are some fun spots where you can watch the games (and eat and drink, too).

WORLD CUP VIEWING

Now through July 13, a whole bunch of soccer fans are going to be coming into work late (sorry, there's a 9am game!) or taking long lunches to get those noon games in. Fortunately there are a bunch of places to watch the Cup, in case your boss is getting suspicious of you hanging out in the conference room with your iPad. (For more suggestions, see the Pixel Vision blog at SFBG.com.)

A brand new sports bar has opened in the former Tortilla Heights space called **San Francisco Athletic Club** (1750 Divisadero, SF. 415-923-8989), and partners Miles Palliser and Ezra Berman of the Corner Store, along with Neil Holbrook of Kezar Pub, managed to open it just in time for Soccergeddon! There are 27 televisions, a 20-seat bar, pullout bleachers for big games, and you can even order a bathtub of beer if you're sitting in one of the four reservable booths (which fit eight to 12). Pace yourself, sporto. Twelve to 16 beers come on tap, and cocktails too. The menu features an SFAC Burger with American cheese, a bacon-wrapped hot dog with caramelized onions and peppers, and Sriracha chili wings. Regular hours are Tue-Fri 11am-10pm, Sat-Sun 9am-10pm, and they'll be open at 8:30am for the 9am games!

For a little bit of sun and a fun crowd, come to the **SoMa Street Food Park** (428 11th St., SF. www.somas-

GOL!

treatfoodpark.com), which is showing the matches on big screens for free! You can sit in the beer garden and enjoy Cup-appropriate specials — like Brazil's Xingu Black Beer — and take your pick of vittles from a rotating roster of food trucks. Check the website for match schedule.

Recently opened **Bartlett Hall** (242 O'Farrell, SF. www.bartlethallsf.com) will come in handy for downtown workers: it's open for morning games at 9am, with a bunch of screens and early treats.

Another new place to open is **Minas Brazilian** (41 Franklin, SF. www.minasbrazilianrestaurant.com) in the former Canto do Brasil space in Hayes Valley. So if you want to watch the games — there are LED screens — and party with some Brazilians (who wouldn't?), here's one place to find 'em. There will be plenty of cachaça, \$6 caipirinhas during happy hour (5pm-7pm), and everyone's favorite, pão de queijo (cheese bread). Open for early games; check the Facebook page for updates.

As for where to go to yell "IT-ALIA!" with the Italians, you'll want to head to **Il Casaro** (348 Columbus, SF. www.ilcasarosf.com) in North Beach, which has three TV screens, and lots of seats packed into the small space. The hotspot makes delicious Neapolitan pizzas, but Fri/20 it will be opening early for the 9am game and serving cornetti, bomboloni. You can get a cappuccino too. Forza Azzurri!

Looking for a spot to watch Mexico play? All four **Tacolicious** (www.tacolicious.com) locations will be showing all matches with Mexico (or USA) for the course of the Cup. When the US plays Germany on Thursday, June 26, Tacolicious will be open at 8:30am and serving brunch! Mmmm, huevos rancheros.

Meanwhile, over in SoMa, **Don Ramon's** (225 11th St., SF. www.donramonsrestaurante.com) will be keeping you happy with plenty of food and drink specials, like \$5 Micheladas all day. There are two large TVs, and they're opening 11:30am Tue-Fri and 5pm Sat-Sun.

Also in SoMa is the sporty **HQ Public House** (24 Willie Mays Plaza, SF. www.publichousesf.com), which boasts multiple screens — just be sure you're not there when a Giants home game is happening, it could be a little crazy.

The Lower Haight is full of soccer-loving bars, like **Mad Dog in the Fog** (530 Haight, SF. www.themaddoginthefog.com), **Danny Coyle's** (668 Haight, SF. www.dannycyles.com), or you can head to the Upper Haight to **Kezar Pub** (770 Stanyan, SF. www.thekezarpub.com). And you'll definitely find some Brits at the new **Gashead Tavern** (2351 Mission, SF. www.facebook.com/gasheadtavern) in the Mission. Gashead sports three TVs and one 100-inch projector, and is opening early to serve breakfast sandwiches all week starting at noon, and weekend brunch starting at 11am. Two words: full bar. Score!

Marcia Gagliardi is the founder of the weekly tablehopper e-column; subscribe for more at www.tablehopper.com. Get her app: Tablehopper's Top Late-Night Eats. On Twitter: @tablehopper.



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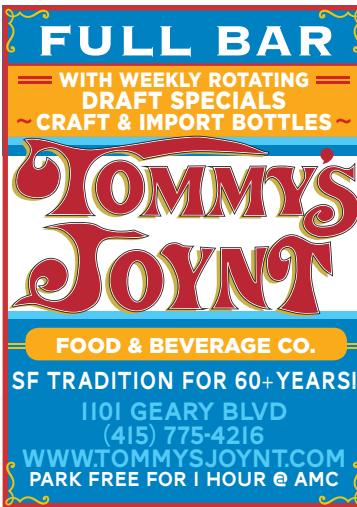


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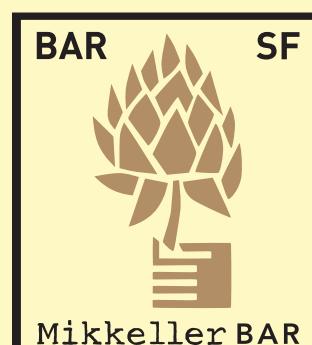
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FOOD + DRINK

ROAR OR WHIMPER? LION'S PUB
GUARDIAN PHOTO BY JOSEPH SCHELL



Who moved my cheese?

BY STUART SCHUFFMAN,
AKA BROKE-ASS STUART
culture@sfbg.com

THE WEEKNIGHTER I think it was SF writer Brock Keeling who told me **The Lion Pub** (2062 Divisadero St, SF, 415-567-6565) used to be a gay bar. Well, I mean he didn't tell me, I read it on his old site SFist, but you get the point. There was some reference to "remembering when the Lion Pub was a gay bar" and I thought, actually I don't remember that at all. To me the Lion Pub had always been that place that had the cheese spread and that acted as the Normandy in the Marina's D-Day-like onslaught of Divisadero. It was the first place over the hill where the waves of guys in collared shirts and gals in uncomfortable shoes had landed before slowly, intrepidly, marching south.

It's hard to be nostalgic for a something you never experienced, but you can sure as hell romanticize it... not that I'm really doing either. As a straight guy I don't imagine myself trekking all the way over to Lower Pac Heights to frequent a gay bar, especially when I live close to so many on Folsom Street. But Pete Kane's recent article in SF Weekly about the death of gay culture in SF got me thinking about the peculiarities of The Lion Pub's transformation. When the bar switched teams in the early 2000s it must've been jarring for the regular patrons. What had been a gay bar since 1971 (according to the Gay Bar History Log on The Cinch's website) was suddenly being filled with the kind of people who still called their friends "fags" when they were busting their balls.

This was the early 2000s after all, way before Ellen or Michael Sam, and not long after Matthew Shepard. Now I'm not saying for

sure that shitty things happened, because I want to believe this is/was the San Francisco we all think it is/was. But what I am saying is that the switch from a gay bar to a Marina bar must've been mind-boggling.

But I wouldn't know. I wasn't there. [Ed Note: *It was weird, but OK. — Ye Olde Marke B.*] The first time I visited The Lion Bar was probably in 2006 and I was incredibly impressed. It felt somewhere between a fern bar (its hidden gay legacy peeking through) and a Victorian parlor, it had a disco ball, and most importantly it had free food. I was researching the "free food" section for my book *Broke-Ass Stuart's Guide to Living Cheaply in San Francisco*, and someone had tipped me off to the Lion Pub. Rumor was it put out a big cheese spread and even did free sushi on some nights.

So of course I had to go investigate. Walking in that first night I could smell the fresh fruit juice and could spy attractive people milling around. It was bigger than I expected and it wasn't till I walked around a bit that I found what I was looking for: cheese and crackers! When I asked the barkeep how often they did this, he just kinda shrugged his shoulders and said, "Pretty much whenever they feel like it," and let it at that.

I haven't been back to the Lion's Pub in years but rumor has it that the luminous cheese spread is no more, which bums me out. But maybe next time I'm in the area I'll pop in anyways for one of its notorious greyhounds — and I'll try to imagine what it was like back before everything got so straight. I'll bring my own cheese spread just for old times' sake. **SFBG**

Stuart Schuffman aka Broke-Ass Stuart is a travel writer, poet, and TV host. You can find his online shenanigans at www.brokeassstuart.com

THE SELECTOR



RAUCOUS
AS IT IS TENDER

WEDNESDAY/18

• ZARA MCFARLANE

You've got to be plenty ballsy to venture a cover of "Police and Thieves," the immortal 1976 reggae track by Junior Murvin (produced by Lee "Scratch" Perry, no less) and transformed into a rock classic by the Clash on its debut 1977 album. But this fascinating Jamaican-British singer's version, a hypnotic cabaret-jazz version floated by a voice clear as a bell, earns the praise heaped upon it. Included on



McFarlane's new album, *If You Knew Her*, "a tribute to women, from the alpha female to the housewife," puts a feminist spin on the spooky lyrics that decry "scaring the nation with their guns and ammunition, from Genesis to Revelation." With her classic poise and lucid style (Roberta Flack springs to mind), it's easy to see why global soul guru Gilles Peterson snagged McFarlane quick for his Brownswood label. (Marke B.) 8pm, \$18 advance
Yoshi's SF
1330 Fillmore, SF
(415) 655-5600
www.yoshis.com

THURSDAY/19

• MUGWUMPIN 10

Mugwumpin, San Francisco's ensemble-driven experimental theater company, celebrates its 10th anniversary season this month with a host of performances by itself and others (including A Host of People, from Detroit) as well as a series of symposia, workshops, and "occurrences." It's a big deal for a small company devoted exclusively to devised work and should be full of good things, including two revivals and a work-in-progress production of the company's latest, *Blockbuster Season* — a duet of disaster featuring co-founders Joe Estlack and Christopher W. White. Beginning this week, you can whet your appetites and explore them too, as

MUGWUMPIN 10
SEE THURSDAY/19



Mugwumpin remounts its 2010 hit, *This Is All I Need*. (Robert Avila)
'This Is All I Need'
8pm, \$25, \$40 Two-show pass
June 19-22, July 2-3, 5-6
ACT Costume Shop Theater
1117 Market, SF
www.mugwumpin.org

• MEWITHOUTYOU

Ten years ago Philadelphia's experimental post-hardcore outfit mewithoutYou released its sophomore album, *Catch For Us the Foxes*. Now, a decade and three albums later, *Foxes* is still a beloved fan favorite and the defining album of mewithoutYou's lyrically rich and musically unique career. The album, which borrows its name directly from the *Song of Songs*, tackles the band's



usual themes of spirituality, nature, and literature in their trademarked spoken (well, shouted)-word vocals over beautifully melancholy, churning instrumentals. In honor of the record's 10th birthday, mewithoutYou will be playing the entire record start to finish, followed by a set taken from the rest of its catalog. (Haley Zaremba)

With The World is a Beautiful Place & I Am No Longer Afraid to Die, Dark Rooms
8pm, \$16
Slim's
333 11th St, SF
(415) 255-0333
www.slimspresents.com

• FRESH MEAT FESTIVAL

There are probably other LGBT festivals in the county. But — call me a chauvinist if you must — there is none like the gay-friendly Fresh Meat Festival, which focuses on transgender-based performance, the way this homegrown three-day event does. Now in its 13th incarnation, it is as raucous as it is tender, and as political as it is personal. Above all, its artists are impressively professional, with the know-how to present one heck

excerpts of his yet to-be-born next piece. (Rita Felciano)
Through Sat/21, 8pm, \$15-25
Z Space
450 Florida, SF
www.freshmeatproductions.org

FRIDAY/20

• ANIMATE YOUR NIGHT: CHOOSE YOUR OWN ADVENTURELAND

For more than 50 years now, a collection of fine, feathered friends has been greeting and entertaining visitors at Disneyland's Enchanted Tiki Room, singing up a storm of tropical-themed tunes in a show that was the very first to showcase audio-animatronics. Fans can pretend they're at the theme park tonight at the *Animate Your Night: Choose Your Own Adventureland* party, and celebrate the arrival of a "barker bird" addition to the The Walt Disney Family Museum's collection with a tiki-themed party to welcome it, complete with live music and dancing, cocktails from Smuggler's Cove, presentations, and a host of other activities. (Sean McCourt)

7-10pm, \$12-\$30
The Walt Disney Family Museum
104 Montgomery, SF
(415) 345-6800
www.waltdisney.org

• DEAN WAREHAM

While his sharp tenor has gotten a bit lower and his hair is notice-

CONTINUES ON PAGE 20 >>

FRESH MEAT
FESTIVAL
SEE THURSDAY/19



FRIDAY/20

CONT>>

ably grayer than it was during his days fronting Galaxie 500, Dean Wareham has remained astonishingly consistent since his burst onto the burgeoning indie rock scene almost 30 years ago. His eclectic and minimalist guitar work and profoundly detached lyrics are on display once again on his eponymous first solo album, which came out in March. To celebrate the occasion, Wareham has embarked on a tour of intimate venues along with his stellar four-piece band. Wareham's wife and frequent



collaborator Britta Phillips, who was an instrumental creative force in Wareham's post-Galaxie 500 group Luna and on several duet albums since, will also perform with the group. The Chapel, with a capacity of around 500, provides the perfect venue to examine Wareham's instrumental and emotional subtlety, a set that he has promised will include tracks from throughout his career. (David Kurlander)

9pm, \$20
The Chapel
777 Valencia, SF
(415) 551-5157
www.thechapelsf.com

NIGHTMARES ON WAX SEE SATURDAY/21



SATURDAY/21

✖ NIGHTMARES ON WAX

With a career that now spans two and a half decades, producer George Evelyn (aka DJ E.A.S.E., aka Nightmares on Wax) is credited with being among the first to merge early New York hip-hop with the British B-boy and graffiti scenes of

the '80s, forming what would come to be known as trip-hop. Work with greats like De La Soul followed, but Evelyn has evolved with the times — he's still considered a go-to inspiration and dream collaborator for today's up-and-coming hip-hop, dub, and funk hopefuls. He also just released a two-disc "best of," *N.O.W. Is the Time*, so this show should be a good time to time-travel a bit — while dancing your ass off, of course. (Emma Silvers)

With Ren the Vinyl Archaeologist
9pm, \$22-\$25
Regency Ballroom
1300 Van Ness, SF
www.theregencyballroom.com

✖ SUMMER SOLSTICE CELEBRATION IN THE REDWOODS

What better way to mark the longest day of the year than by savoring the fruits of summer while strolling among 100-year-old redwoods? And by fruit we mean wine, of course, which is complimentary at this annual celebration thrown by the SF Botanical Garden. Local cheeses will also be available for tasting as you stop to savor natural

WITHERED HAND SEE TUESDAY/24



beauty, exploring the trails of lush wilderness that are at our fingertips right here in the city, in what's likely to be the prettiest twilight you'll see all year. No togas or complicated flower headdresses required. (Silvers)

6-8pm, \$20-\$30
San Francisco Botanical Garden
1199 Ninth Ave, SF
www.sfbotanicalgardensociety.org

SUNDAY/22

✖ NORTH BEACH BACCHANALIA

The local record label Name Drop Swamp Records is hosting an all-day music and poetry festival at the Emerald Tablet gallery, a self-described "creativity salon." Bands include electric chamber folk-rock group Muralismo, the ambient and existential Devotionals, and several more groups with remarkably alluring names — Edwin Valero, named after the legendary Venezuelan boxer who killed his wife and himself in 2010, is sure to be compelling. Poets include Collaborate Arts Insurgency co-founder Charlie Getter and prolific writer and labor activist Paul Corman-Roberts. The Lagunitas Brewing Company sponsorship suggests that the ale will be flowing, while the Beat Museum



support ensures snaps aplenty.
(Kurlander)

12pm, free
Emerald Tablet
80 Fresno, SF
(415) 500-2323
www.emtab.org

✖ WAKA FLOCKA FLAME

Born in Queens and raised in Atlanta in a musical family, Waka Flocka Flame has been surrounded by hip-hop his entire life. But he never wanted to be an MC. It wasn't until he was 18 and his mother started managing rapper Gucci Mane (with whom he has been infamously feuding since 2013) that Waka Flocka began experimenting with the mic him-

self. Now, with three albums, 18 mix tapes, and 111 guest appearances under his belt, Waka Flocka is going hard in da motherfucking paint and has made a huge mark on



the southern trap scene. Aggressive, crisp, and catchy, Waka Flocka's distinctive beats and rhymes will make for a high-energy show not to be missed. (Haley Zaremba)

With Chanel West Coast, DJ Sean G
9pm, \$35
Mezzanine
444 Jessie, SF
(415) 625-8880
www.mezzaninesf.com

TUESDAY/24

✖ WITHERED HAND

Jack Kirby aside, I wouldn't expect to like anything titled *New Gods*, but the latest album by that name by Slumberland artist Dan Wilson, aka Withered Hand, seems to have a purely grounded worldview. Beauty on the album is of the here-in-the-moment variety; if an afterlife did exist, Wilson seems to wryly propose on the album opener "Horseshoe," "we could kill our friends, we could sing a song that never ends." And on "King of Hollywood" there's a searing bit of self-righteous egotism in the lyric "Some of you guys should get with my God / He hates about everything / Well everything except me / I'm the anomaly." Now that's theology anyone can get behind. (Ryan Prendiville)

Opening for Owl John
9pm, \$15
The Chapel
777 Valencia, SF
(415) 551-5157
www.thechapelsf.com **SFBG**

The Guardian listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn't sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Guardian, 225 Bush, 17th Flr., SF, CA 94105; or e-mail (paste press release into e-mail body — no attachments, please) to listings@sfbg.com. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.

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K.FLAY HITS THE SHORELINE WITH WARPED TOUR JUNE 21.

PHOTO BY WILSON LEE

BY EMMA SILVERS

esilvers@sfbg.com

LEFT OF THE DIAL First things first: No matter what her lyrics might imply, Kristine Flaherty — the 28-year-old, Illinois-born, Stanford-educated rapper better known as k.flay — is not sniffing glue.

"Nor have I ever, actually," she says thoughtfully, having folded herself casually into a chair in the corner of her West Oakland rehearsal space. "I'd just like to state that for the record. People think I'm on drugs because in some of my lyrics I'm in a really dark place ... but no. And sniffing glue in particular seems like something you do when you're 15 and can't get drugs."

Her desire to correct that misconception aside, Flaherty's not exactly known for giving a shit what people think of her. It's an admirable quality, something that radiates from the musician as part of a natural, understated air of confidence, but one has to imagine it's been built up over the years for functional purposes: When you're a young, white, middle-class, private school-bred female rapper whose image mainly involves jeans and sneakers, who went from making beats and rhymes in the dorm as a joke to collaborations with Zion I, Danny Brown, and Grieves, opening spots for Snoop Dogg, and a record deal with RCA, you're going to hear some unsolicited opinions. About authenticity, about your skills. Your background, your appearance. Your drug preferences.

But it's been 10 years since k.flay self-released *Suburban Rap Queen* as a college junior, and if she didn't have thick skin then, she sure does now. That mixtape sent buzz-waves through the Bay Area hip-hop scene thanks to its energetic amateur's sense of fun, lyrics about feminism, frat parties, haters, and the joys of eating red meat (she's said she was listening to a lot of Dizzee Rascal at the time), coupled with a flow and production value that promised big things to come. And come they did, though perhaps not in the order she might have expected.

Life as a Dog, out June 24, is a debut of a different kind. After a decade of EPs, near-constant touring, and prolific appearances as a guest vocalist — a time in which she stole the Bay Area indie hip-hop scene's heart before up and moving to Brooklyn three years ago — it's the rapper's first full-length record, and the most thematically and son-



High on k.

The erstwhile suburban rap queen comes into her own

ically cohesive work she's produced. It also showcases growth, a musician fully embracing her love of melody and melodic structure, of pop music and indie-electronic sounds. Gone is the I-don't-give-a-fuck-what-this-sounds-like shit-talk/talk-singing, and in its place is just plain singing.

Turns out, she's good at it. The vulnerability in her voice contrasts satisfactorily with the sharp-edged corners of her rapping, which has slowed from its previous freneticism into a more comfortable swagger that gives the whole record a personal, conversational feel. She's still funny, goofy, approachable, gross — "Suckin' on a bottle of Jim Beam, wishin' it was you" goes one of the most sing-songy choruses — but there's a grown-up self-assuredness, and its flip-side, an all-too-familiar grown-up's cynicism. Regardless, her bummed-out hungover days spent walking around the city now sound like they're actually in step with yours.

And, oh yeah: She managed to finally make this record, after a few years of trying, because in the fall of 2013, she asked if she could please be dropped from RCA.

"I got signed at a time when there was this swirl of female

rappers — some electronic, some more pop, more urban, but I think everybody was interested in trying to bring female rappers a little outside of Nicki Minaj into the mainstream," says Flaherty, who finds herself happily back in her home turf for a bit before heading out on Warped Tour (her mom and stepdad live in Oakland; her former roommates still live in their old place near Alamo Square). "And I was still figuring out my sound. I think one of my selling points is I was a little electronic, a little indie rock, a little rap, but I think that was actually not a great way to get signed. The goal with being on a major label is to get you on the radio, and I think there was a lot of internal dissent about the way to do that with me."

She had a vision for putting out a full-length record, but over the course of three years, "it just didn't seem like that was possible." So she filled her time with touring — an experience that, she says, wound up informing most of the songs she was able to put out once she got dropped.

"Their heart was in the right place, but I think the structure of a major label system is so opposed to developing artists that don't fit

into a radio format that it's kind of a battle for everyone, a lose-lose," she says. "It felt like an ill-advised marriage. Where you're done, but you're still cool with, you know, running into them at Walgreens or whatever."

She headed for LA in January of this year, anchorless as she'd ever been — she didn't have an apartment, still doesn't — and started from scratch, material-wise: She'd let go of upwards of 60 songs she'd written while signed to get out of her contract. But left to her own devices, she found that new songs came quickly.

"It was weird to go from lots of opinions [with the label] to literally none except my own," she says. "I've never done a juice cleanse, but in some ways I feel like that's what it would be like. 'Oh, I'm back, and it's just me, and here's the bare bones of the project.' Which was great at times, and also scary. But I've been mentally and musically in a much better place the past eight months that I've been working on this." You can hear the solitude, the physically empty space around her in these songs, an electric post-breakup air of someone realizing how strong she is on her own. Another result: the

shift toward melody.

"For a while I was very enamored with rapping really fast, almost like when you get a toy or a video game and you want to see what weird stuff you can do," she says. It took the encouragement of close collaborators for her to try singing more, though she's always loved pop and melodic hip-hop (like the Kendrick Lamar she was listening to in the car on the way over here). "It's still a lot scarier for me to sing than rap," she says. "And I can't say as much. I have to be pickier. But I think it's a more comfortable zone for me, to be honest."

She raised money to make the record through a crowdfunding site that donates 10 percent to charity, tapping into a fan base that already hangs on her every Internet-word, and reached her goal within five days ("The response was awesome ... I mean, considering we're not *Reading Rainbow*."). She wrote and recorded in LA, New York, and San Francisco, mixing the record at SF's Different Fur.

And now? She doesn't know exactly where she'll land geographically when the dust settles from promoting this album, but it's pretty clear the Bay Area will always be home. At the time of this interview in Oakland, she was rehearsing with her sole bandmate and longtime partner in crime, drummer Nick Suhr (who, over the course of this interview, fetches the Wi-Fi password and coffee for both of them, and lets Flaherty know he just told a studio employee she was single). She's chilling out before tour starts, and preparing to maybe field some questions about her mental health (or deflect assumptions about drug abuse) once people hear some of her darker lyrics.

Though, "My parents like it," she says eagerly. "Sometimes they get scared that I'm, like, extremely depressed. One time after I put up a mixtape my brother called me and was like, 'Are you okay?'" She shrugs. "I tend to want to write when something's troubling me, whether it's something in my own life or I'm witnessing something that I don't understand, that frustrates me as an observer. I never had a diary as a teenager, but I think I use songwriting like that now, and you can definitely hear that on this album."

She adds, "For better or for worse, though, I think it all makes sense together. And it sounds like me. That's all I could really hope for." **SFBG**

MUSIC NIGHTLIFE

UP AND AT 'EM: MORNING GLORYVILLE
PHOTO BY ALICE PEPERELL



BY MARKE B.
marke@sfbg.com

SUPER EGO Friends and fellow freakazoids, I'm disturbed. There's an alarming new microtrend in nightlife: daylife. More specifically: morninglife. Halp!

First NYC's **Daybreaker** party hit our shores a couple weeks ago, enticing hundreds of people to line up outside Audio at 8am for two hours of pre-work dancing that apparently involved giant jellyfish costumes, a brass band (just to make sure you were awake?), and Four Barrel coffee — no alcohol here. I didn't make it, because fuck that. But I was totally intrigued! Daybreaker's AM disc jockey DJ Bradley P is a quality cutie, and the after-vids were rad. I'm waiting to hear if more are in the works.

Now comes **Morning Gloryville** from London (Wednesday, June 25, 6:30am-10:30am, \$20. Heron Arts, 7 Heron, SF. www.morninggloryville.com), which places itself at the nexus of Burning Man, Ministry of Sound, and 24-Hour Fitness. Kind of a spiritual neon-flashmob throwdown, with wigs, massages, and smoothies. "Rave your way into the day!" It looks real cute. And exhausting.

I should have seen this coming the moment fluorescent Fitbits and post-ironic '80s "Get Physical" dance routines started hitting the dance floors. Of course, SF has a long, glorious, deranged history of morning parties, from 6am Sunday Church at the End Up in the '70s to recent blasts at North Beach's Monroe and our own occasional Morning Glory party. I've loved dancing in the wee hours ever since I hung out in West Berlin in the '80s and discovered high school kids hit the clubs before school.

But this new wave is just so darn wholesome — complete with slick marketing campaigns, relentless cheerfulness, and franchise

Get up

ambitions. Despite my liver's squeaky pleas, I'm not quite ready to come over to the "nightlife as workout routine" side, let alone *sans cocktails*. At least not yet. Yes, this fantastic ass came from tripping the light fantastic four-six nights a week. But these massive biceps? Grasping my vodkas, dear. Perhaps one day I'll see the light.

BAIKAL

Sound Department continues to delve monthly into the more thought-provoking side of electronic music. This 11th installment features Berlin multi-layerist Baikal, who's been building a body of impeccable (yet quite danceable) tech-work.

Fri/20, 9pm-3am, \$10. Monarch, 101 Sixth St., SF. www.monarchsf.com

GRIT & GLAMOUR

New show "Gorgeous" at the Asian Art Museum challenges and redefines the notion of beauty in "Eastern" art: Fantastic-sounding opening party makes it all come

to life, with deep techno tunes from Dr. Sleep and Robot Hustle, bounce jams from DavO and Natalie Nuxx, voge extravaganz from House of Nu Benetton, milky tea, fresh nail designs, full bar, and an afterparty at the Stud.

Fri/20, 7pm-11pm, \$20-\$25. Asian Art Museum, 200 Larkin, SF. www.asianart.org

LEE BANNON

Based-goth monthly funhole 120 Minutes presents this brilliant, trip-hoppy Nina Tuner, drifting on gorgeous, post-glitch waves to the darker side.

Fri/20, 10pm, \$8-\$10. Elbo Room, 647 Valencia, SF. www.elbo.com

LOCO DICE

Maestro of that muscular qua-

si-minimal Ibiza sound — and not bad to look at, either — Mr. Dice blew me away last time he touched down, a couple years back. He'll be on the 1015 system this time: All aboard the silver spaceship.

Fri/20, 9pm-4am, \$20-\$25. 1015 Folsom, SF. www.1015.com

LOUIE VEGA

Here's a "flashback" night for ya: Master at Work and Latin house legend. He'll be stretching back into his roots with some Afrobeat, samba, disco, and soul at Mighty. With old school heroes David Harness and Jayvi Velasco.

Fri/20, 10pm-4am, \$20 advance. Mighty, 119 Utah, SF. www.mighty119.com

KAFANA BALKAN

"Join us for wild brass, abandon, and reverberating floors" — you can say that again, as this whirling, stomping Balkan delight returns to its Rickshaw Stop home. DJ Zeljko, Fanfare Zambala live band, Elizabeth Strong, and the Foxglove Sweethearts belly dancers bring gypsy joy to an adoring crowd.

Sat/21, 9pm, \$15. Rickshaw Stop, 155 Fell, SF. www.rickshawstop.com

MAYA JANE COLES

The superfly UK whiz kid with a knack for connecting dance music history dots continues to thrill in the spotlight. She's headlining a powerhouse night featuring NYC early-'90s fantasist Kim Ann Foxman, Alex Arnout, Young Marco, Bells & Whistles, and more at the As You Like It party.

Sat/21, 9pm-5am, \$20-\$25 advance. Public Works, 161 Erie, SF. www.ayli-sf.com

WERD.

The classic Sunday weekly ran at now-closed Otis Lounge for more than seven years — now it's at Monarch and sweeter than ever. This week's ace tech-house guest Peter Blick helps break things in. Sun/22, 9pm, \$5. Monarch, 101 Sixth St., SF. www.monarchsf.com **SFBG**

THE INDEPENDENT

WWW.THEINDEPENDENTSF.COM

LUCIANO
THERONIK

WED, JUNE 18

JESSICA LEA MAYFIELD
ISRAEL NASH | JON GUNTON

THU, JUNE 19

NVO
NYM & SPHERELET
DEEP CITY CULTURE
DJ PHLECK
VISUALS: ALLOFITNOW LIGHTING: CREATIVE PRECISION

FRI, JUNE 20

FEDERICO AUBELE

WED, JUNE 25

FUCK BUTTONS

TOTAL LIFE

FRI, JUNE 27

SHARON
VAN ETEN
JANAHUNTER

MON, JUNE 30

WED, JULY 2

EMA

MAS YSA

THU, JULY 3

YOUNG & SICK

FRI, JULY 4

VENETIAN SNARES

SURACHAI

SAT, JULY 5

S. CAREY

THE PINES

THU, JULY 10

ROBERT FRANCIS
& THE NIGHT TIDE

VIKESH KAPOOR, MAXIM LUDWIG

FRI, JULY 11

BLUE SKY BLACK DEATH

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WEDNESDAY 18

ROCK

Bottom of the Hill: Dinosaurs, Spider Heart, The Brankas, 9pm, \$8.
The Chapel: Frightwig, Chuck Dukowski Sextet, It's OK!, 9pm, \$15.
Elbo Room: Some Ember, RedRedRed, DJ Josh Cheon, 9pm, \$7.
Hemlock Tavern: The Gold Medalists, Farewell Typewriter, Goh Nakamura, 8:30pm, \$6.
John Colins: ULUV Music Happy Hour, w/ Talk Tonight, 6-10pm
The Knockout: Crazy Dum Dum, Dinners, Sorry Not Sorry, 9:30pm, \$6.
Milk Bar: Sea Knight, One F, 8:30pm, \$5.
Sub-Mission Art Space (Balazo 18 Gallery): Ghost Parade, Idlehands, Belle Noire, Septacy, 8pm, \$8.

DANCE

Beaux: "BroMance: A Night Out for the Fellas," 9pm, free.
The Cafe: "Sticky Wednesdays," w/ DJ Mark Andrus, 8pm, free.
Cat Club: "Bondage-A-Go-Go," w/ DJ Damon, Tomas Diablo, guests, 9:30pm, \$7-\$10.
Club X: "Electro Pop Rocks," 18+ dance night with Sandro Silva, Sychosis, The Doctor, Sonny Daze, more, 9pm.
F8: "Housepitality," w/ Terry Francis, Tyrel Williams, Sharon Buck, Miguel Solari, Vic Vega, 9pm, \$5-\$10.
Infusion Lounge: "Indulgence," 10pm
Lookout: "What?," w/ resident DJ Tisdale and guests, 7pm, free.
Madrone Art Bar: "Rock the Spot," 9pm, free.
Make-Out Room: "Burn Down the Disco," w/ DJs 2shy-shy & Meltw/U, 9pm, free.
MatrixFillmore: "Reload," w/ DJ Big Bad Bruce, 10pm, free.
Q Bar: "Booty Call," w/ Juanita More, Joshua J, guests, 9pm, \$3.

HIP-HOP

Skylark Bar: "Mixtape Wednesday," w/ resident DJs Strategy, Junot, Herb Digs, & guests, 9pm, \$5.

ACOUSTIC

Cafe Divine: Craig Ventresco & Meredith Axelrod, 7pm, free.
Fiddler's Green: Terry Savastano, 9:30pm, free.
Hotel Utah: Dinner with the Kids, Thom Shepherd, Charlie Vaughn, 8pm, \$8.
Plough & Stars: Daniel Siedel, 9pm

JAZZ

Amnesia: Gaucho, Eric Garland's Jazz Session, The Amnesiacs, 7pm, free.
Balancore: "Cat's Corner," 9pm, \$10.
Burritt Room: Terry Disney's Rocking Jazz Trio, 6pm, free.
Cafe Claude: Nick Rossi Trio, 7:30pm, free.
Jazz Bistro at Les Joulins: Charles Unger Experience, 7:30pm, free.
Level III: Sony Holland, 5-8pm, free.
Pier 23 Cafe: Citizen's Jazz, 6pm, free.
Revolution Cafe: Panique, 8:30pm, free/donation.
Sheba Piano Lounge: Sharman Duran, 8pm
Top of the Mark: Ricardo Scales, Wednesdays, 6:30-11:30pm, \$5.
Union Square Park: The Latin Jazz Youth Ensemble, 6pm, free.
Zingari: Sherri Roberts, 7:30pm, free.

INTERNATIONAL

Bissap Baobab: "Baobab!," timba dance party with DJ WaltDizg, 10pm, \$5.
Cafe Cocomo: "Bachatalicious," w/ DJs Good Sho & Rodney, 7pm, \$5-\$10.
Cigar Bar & Grill: Cachimba, 8pm
Yoshi's San Francisco: Jorge González, 10pm, \$35-\$45.

REGGAE

DNA Lounge: The Supervillians, Dewey & The Peoples, Skandalism, 8pm, \$12-\$15.
Independent: Luciano, iKronik, 9pm, \$25.

BLUES

Royal Cuckoo: Big Bones & Chris Burns, 7:30pm, free.
Saloon: G.G. Amos, 9:30pm

EXPERIMENTAL

Second Act Marketplace & Events: Angst Hase Pfeffer Nase, Schurt Kwitters, Diagram: A, Horafloira, Waxy Tomb, 7:30pm, \$5.

SOUL

Boom Boom Room: "Soul Train Revival," w/ Ziek McCarter, 9:30pm, \$5.
Monarch: "Color Me Badd," w/ Matt Haze, DJ Alarm, Broke-Ass Stuart, 5:30-9:30pm, free.
SFJAZZ Center: Ester Rada, 7 & 8:30pm, \$20.
Yoshi's San Francisco: Zara McFarlane, 8pm, \$18-\$20.

THURSDAY 19

ROCK

Bottom of the Hill: Squid Kids, Dangermaker, Tremor Low, 9pm, \$10.
Brick & Mortar Music Hall: Glaciers, Barrows, Niveles, 9pm, \$5-\$8.
Hemlock Tavern: Priests, Baus, 8:30pm, \$7.
Milk Bar: Alexander Kane, Eitch, Arswain, Goste, 8pm, \$5.
Neck of the Woods: Shinobi Ninja, Return to Mono, Purr Gato, Venus Beltran, 9:30pm, \$8.
Rickshaw Stop: "Popscene," w/ White Arrows, The Wild Wild, Aaron Axelsen, Miles the DJ, 9pm, \$12-\$14.
S.F. Eagle: Lecherous Gaze, Crimson Scarlet, Necrot, 9:30pm, \$6.
Slim's: MeWithoutYou, The World Is a Beautiful Place & I Am No Longer Afraid to Die, Dark Rooms, 8pm, \$16.
Thee Parkside: The Business, The Attack, Rats in the Wall, 9pm, \$13.
Yoshi's San Francisco: 10,000 Maniacs, 8pm, \$45.
Zeitgeist: The Bar Feeders, Party Force, benefit

INTERNATIONAL

Infusion Lounge: "I Love Thursdays," 10pm, \$10.
Madrone Art Bar: 500 Divisadero, San Francisco. "Night Fever," 9pm, \$5 after 10pm
Mercer: "Life & Death," w/ Mattie Bowen (aka MossMoss), Alex Blackstock, 6:30-10pm, \$5.
Monarch: "Base: Area," w/ Rachel Torro, Lisbon, Alessandro, 9:30pm, \$5.
Raven: "1999," w/ VJ Mark Andrus, 8pm, free.
Ruby Skye: "Torq," w/ Dannic, BNZA, 9pm, \$20-\$25 advance.
Supperclub San Francisco: "No Pants Party: Revival," w/ Mark Slee, Jimmy Bell, 10pm, \$10-\$20.
Trax: "Beats Reality: A Psychedelic Social," w/ resident DJs Justime & Jim Hopkins, 9pm, free.
Underground SF: "Bubble," 10pm, free.
Vessel: Alex Sibley, Elrack, Ben Seagren, Festiva, 10pm, \$5-\$10.

HIP-HOP

John Colins: "Future Flavas," w/ DJ Natural, 10pm

show for Barry Ward, 7pm, \$5-\$100 suggested donation.

DANCE

1015 Folsom: What So Not, Mikos Da Gawd, Bogi vs. Dials, Skultrane, Chad Salty, 10pm, \$17.50-\$20.

Abbey Tavern: DJ Schrobi-Girl, 10pm, free.

Aunt Charlie's Lounge: "Tubesteak Connection," w/ DJ Bus Station John, 9pm, \$5-\$7.

Beaux: "Twerk Thursdays," 9pm, free.

The Cafe: 2369 Market, San Francisco. "¡Pan Dulce!," 9pm, \$5.

Cat Club: "Class of 1984," '80s night with DJs Damon, Steve Washington, Dangerous Dan, and guests, 9pm, \$6 (free before 9:30pm).

Cellar: "XO," w/ DJs Astro & Rose, 10pm, \$5.

Club X: "The Crib," 9:30pm, \$10.

The Cosmo Bar & Lounge: "Thumpday Thursday," 9:30pm, \$10.

DNA Lounge: "8bitSF," w/ Chibi-Tech, Extent of the Jam, Petrifor, DJ Mr. Smith, 8:30pm, \$8-\$11.

Elbo Room: "Hi Life," w/ resident DJs Pleasuremaker & Izzy*Wize, 9:30pm, \$6.

F8: "Beat Church," w/ resident DJs Neptune & Kitty-D, 10pm, \$10.

Infusion Lounge: "I Love Thursdays," 10pm, \$10.

Madrone Art Bar: 500 Divisadero, San Francisco. "Night Fever," 9pm, \$5 after 10pm

Mercer: "Life & Death," w/ Mattie Bowen (aka MossMoss), Alex Blackstock, 6:30-10pm, \$5.

Monarch: "Base: Area," w/ Rachel Torro, Lisbon, Alessandro, 9:30pm, \$5.

Raven: "1999," w/ VJ Mark Andrus, 8pm, free.

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Trax: "Beats Reality: A Psychedelic Social," w/ resident DJs Justime & Jim Hopkins, 9pm, free.

Underground SF: "Bubble," 10pm, free.

Vessel: Alex Sibley, Elrack, Ben Seagren, Festiva, 10pm, \$5-\$10.

Showdown: "Tougher Than Ice," w/ DJs Vin Sol, Ruby Red I, and Jeremy Castillo, 10pm
Skylark Bar: "Peaches," w/ lady DJs DeeAndroid, Lady Fingaz, That Girl, Umami, Inkfat, and Andre, 10pm, free.

ACOUSTIC

Amnesia: Beat Circus, Circus Bella, Rose Harden, 8pm, \$7-\$10.

Atlas Cafe: Malibu Buckaroo, 8pm, free.

Bazaar Cafe: Acoustic Open Mic, 7pm

The Chapel: Josh Rouse, Doug Paisley, 9pm, \$25.

Hotel Utah: Rodrigo Amarante, Jenny O, 9pm, \$15-\$18.

Independent: Jessica Lea Mayfield, Israel Nash, Jon Gunton, 8pm, \$13-\$15.

Plough & Stars: Emperor Norton Céilí Band, 9pm

Red Poppy Art House: StringQuake, Amy LaCour, 7:30pm, \$10-\$15.

Revolution Cafe: Jennifer Gail, 9pm

Tupelo: Brad Nelson with Andrea Young, 9:30pm

JAZZ

Cafe Claude: The Monroe Trio, 7:30pm, free.

Center for New Music: Satoko Fujii New Trio + 1, 8pm, \$10-\$15.

Cigar Bar & Grill: Joe Baer Magnant Group, 8pm

Jazz Bistro at Les Joulins: Eugene Pliner Quartet with Tod Dickow, 7:30pm, free.

Le Colonial: Swing Fever, 7:30pm

Level III: Sony Holland, 5-8pm, free.

Pier 23 Cafe: Primavera, 7pm, free.

Royal Cuckoo: Charlie Siebert & Chris Siebert, 7:30pm, free.

Royale: West Side Jazz Club, 9pm, free.

SFJAZZ Center: Chester Thompson Quintet, in the Joe Henderson Lab, 7 & 8:30pm, \$20.

Top of the Mark: Pure Ecstasy, 7:30pm, \$10.

Zingari: Barbara Ochoa, 7:30pm, free.

INTERNATIONAL

Blush! Wine Bar: Americano Social Club, 7:30pm, free.

Sheba Piano Lounge: Gary Flores & Descarga Caliente, 8pm

Verdi Club: The Verdi Club Milonga, w/ Christy Coté,

GRIT & GLOW

The Gorgeous Opening Party

Fri, June 20, 7-11 PM, \$25

Asian Art Museum

www.asianart.org #HelloGorgeous

The Examiner



the Bold Italic



It's time to shimmy and shine for our summer exhibition, *Gorgeous*. Take your fingers to the next level with **TopCoat Nail Studio**, who'll adorn your nails with dazzling designs. DJs **Dr. Sleep**, **Robot Hustle (Honey Soundsystem)**, **Natalie Nuxx** and **davO (Double Duchess)** will keep our booties shakin' while the fierce **International Haus of Nu Benetton** vogues all over the museum. Sip silky milk tea courtesy of **Boba Guys**. And of course, the galleries will be open. The afterparty will be at **The Stud**. Just \$10.

This exhibition was organized by the Asian Art Museum in partnership with the San Francisco Museum of Modern Art. Presentation at the Asian Art Museum is made possible with the generous support of Prospect Creek Foundation, Fred Eychner, Helen and Charles R. Schwab, Doris Fisher, The Bernard Osher Foundation, United Airlines, The Akiko Yamazaki and Jerry Yang Fund for Excellence in Exhibitions and Presentations, Jim Breyer, William Mathews Brooks, Eliza and Dean Cash, Sakurako and William Fisher, Fred M. Levin and Nancy Livingston, The Shenson Foundation, Hiro and Betty Jean Ogawa, Pacific Gas & Electric Company, Lucy Sun and Warren Felson, Jean and James E. Douglas, Jr., and an anonymous donor. Media sponsors: ABC7, San Francisco Examiner, 7x7.

Elbo Room

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SOME EMBER
AND REDREDRED
(DARK ENTRIES)
DJ JOSH CHEON (DARK ENTRIES)

THU
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HI LIFE
A DANCE PARTY OF FUNKIFIED-
ELECTRO-TROPICAL-GETDOWN WITH
RESIDENT DIS
PLEASUREMAKER & IZZY WISE

FRI
6/20 10PM \$8 ADV \$10
DOOR
120 MINUTES
WITH RESIDENT DJS
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LEE BANNON AND MORE
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CHASMS, KING WOMAN, FOIE GRAS PLUS DJ NAKO

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\$7 DOOR
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JOSHUA COOK & THE KEY OF NOW, THE SAINT IDES

WED
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MARCILLA ARGUELLO & MORE!

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FROM TBS' SULLIVAN & SON AND CONAN!
BRIAN SCOLARO
MYLES WEBER

FRIDAY 6/27 - SATURDAY 6/28
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BRAD WOLLLACK
BRIAN SCOLARO, MYLES WEBER

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MUSIC LISTINGS

CONT>>

HIP-HOP

111 Minna Gallery: "Shine," 10pm
Abbey Tavern: "The Get Down," w/ DJs Bluz & Relic, 9:30pm, free.
Beaux: "Swagger Like Us," LGBT hip-hop night with resident DJs davO & Boyfriend, 9pm
John Collins: "The Bump," w/ The Whooligan, 10pm, free before 11pm
The Knockout: "The Booty Bassment," w/ DJs Dimitri Dickinson & Ryan Poulsen, Third Saturday of every month, 10pm, \$5.
Mezzanine: "Cashmere Society Summer Kick Off Affair," w/ Jeremih, DJ Orator, 9pm, \$15-\$30.
Showdown: "Purple," w/ resident DJs Chauncey CC & Party Pablo, 10pm
Skylark Bar: "Night Swim," w/ DJ Mackswell, 10pm
Slate Bar: "So Fresh," w/ DJs Twin Spin & Tactics, 9:30pm

ACOUSTIC

Atlas Cafe: Craig Ventresco and/or Meredith Axelrod, 4-6pm, free.
Independent: Anuhea, 9pm, \$20.
Pa'ina: Ukulele, 7pm, free.
Plough & Stars: The Littlest Birds, 9pm
Riptide: Chris James & The Showdowns, 9:30pm
Rite Spot Cafe: Octomutt's Country Cousin, 9pm, free.
Second Act Marketplace & Events: The Heather & Ben Show, 7:30pm, \$5.

JAZZ

Cafe Claude: Belinda Blair, 7:30pm, free.
Jazz Bistro at Les Joulines: Bill "Doc" Webster & Jazz Nostalgia, 7:30pm, free.
Pier 23 Cafe: Mario Flores Group, 8pm, free.
Royale: Cyril Guiraud Quartet, 9pm, free.
SFJAZZ Center: Jacob Young with Marcin Wasilewski & Trygve Seim, 7 & 8:30pm, \$25.
Sheba Piano Lounge: The Robert Stewart Experience, 9pm
Yoshi's San Francisco: Bobby Caldwell, 8 & 10pm, \$27-\$35.

SOUL

Elbo Room: "Saturday Night Soul Party," w/ DJs Lucky, Phengren Oswald, & Paul Paul, 10pm, \$10
Mercer: "So Much Soul," w/ DJs Vinroc, Shortkut, and Wen Davis, 10pm, \$5 before 11pm with RSPV.
Red Poppy Art House: Antique Naked Soul, 7:30pm, \$10-\$15.
Royal Cuckoo: Freddie Hughes & Chris Burns, 7:30pm, free.
Yerba Buena Gardens: Marcus Cohen & The Congress, 1pm, free.

SUNDAY 22

ROCK

Amnesia: Lee Gallagher & The Hallelujah, Luke Sweeney, Lemme Adams, Vollmer, Publik/Private fundraiser show, 9pm, \$7-\$10.
Bottom of the Hill: Astronauts, etc.; James Riotti; Sama Dams, 9pm, \$12.
DNA Lounge: Anamanaguchi, Una, Crashfaster, DJ Grimecraft, 8pm, \$13-\$16.
Emerald Table: North Beach Bacchanalia, Name Drop Swamp Records' music and poetry showcase w/ Devotionals, New Spell, Field Medic, Muralismo, The Thoughts, Butanna, and more, plus readings by Charlie Getter, Chris Peck, Shye Powers, Paul Corman-Roberts, Jon Siegel, 1-9pm, free.
Hemlock Tavern: City Heat, Judson Claiborne, Lee

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WED 6/18 8:30PM \$6	THE GOLD MEDALISTS Farewell Typewriter Goh Nakamura
THU 6/19 8:30PM \$7	PRIESTS (Wash., DC) Baus, TBA
FRI 6/20 9PM \$8	GUANTANAMO BAYWATCH Courtney and the Crushers, Bicycle Day
SAT 6/21 9PM \$8	HOXTON MOB Swamp Angel, Rotten Core
SUN 6/22 8:30PM \$7	CITY HEAT Judson Claiborne Lee Bob Watson & The Truth

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Zingari: Brenda Reed, 8pm, free.

INTERNATIONAL

1015 Folsom: "Pura," 9pm, \$20.
Bissap Baobab: "Paris-Dakar African Mix Coupe Decale," 10pm, \$5.
Cigar Bar & Grill: Alexis y la Original, 10pm
Make-Out Room: "El SuperRitmo," w/ DJs Roger Mas & El Kool Kyle, 10pm, \$5 before 11pm
Oasis Bar & Grill: "El Dia de Puerto Rico," w/ Luis Medina, Son y Clave, Conjunto Karabali, 6pm
Pachamama Restaurant: Eddy Navia & Pachamama Band, 8pm, free.
Ramp: Orquesta Charanson, 5:15pm, \$10.
Revolution Cafe: Go Van Gogh, 9pm, free/donation.
Rickshaw Stop: "Kafana Balkan," w/ Fanfare Zambla, Foxglove Sweethearts, Elizabeth Strong, DJ Zeljko, 9pm, \$15.
Space 550: "Club Fuego," 9:30pm

REGGAE

Amnesia: Midnight Raid, Jethro Jeremiah & The Soulmates, 6pm, \$7-\$10.

BLUES

Biscuits and Blues: Cafe R&B, 7:30 & 10pm, \$22.
Lou's Fish Shack: Patty Bobo, 8:30pm
Saloon: Dave Workman, 4pm; Curtis Lawson, 9:30pm

COUNTRY

Slim's: Rodney Crowell, Will Kimbrough, 8pm, \$26.

EXPERIMENTAL

Artists' Television Access: Here & Now, live experimental films & music by Paul Clipson, Trevor Montgomery, John Davis, Tooth, Nao Nakazawa, and Cara Rose DeFabio, 8pm, \$7-\$10.

SOUL

Elbo Room: "Saturday Night Soul Party," w/ DJs Lucky, Phengren Oswald, & Paul Paul, 10pm, \$10
Mercer: "So Much Soul," w/ DJs Vinroc, Shortkut, and Wen Davis, 10pm, \$5 before 11pm with RSPV.

Red Poppy Art House: Antique Naked Soul, 7:30pm, \$10-\$15.

Royal Cuckoo: Freddie Hughes & Chris Burns, 7:30pm, free.

Yerba Buena Gardens: Marcus Cohen & The Congress, 1pm, free.

HIP-HOP

Boom Boom Room: "Return of the Cypher," 9:30pm

Brick & Mortar Music Hall: Baeza, 7pm, \$20-\$40.

Mezzanine: Waka Flocka Flame, Chanel West Coast, DJ Sean G, 9pm, \$35-\$45.

ACOUSTIC

Chieftain: Traditional Irish Session, 6pm
Hotel Utah: Aiden James, Dawn Thomas, 8pm, \$10.

Lucky Horseshoe: Bernal Mountain Bluegrass Jam, 4pm, free.

Madrone Art Bar: Spike's Mic Night, 4-8pm, free.

Plough & Stars: Seisún with Marla Fibish, Erin Shrader, and Richard Mandel, 9pm

Rite Spot Cafe: Roxanne Brodeur & Grace Cooper, 8pm, free.

Tupelo: "Twang Sundays," w/ High Card Drifters, 4pm, free.

JAZZ

Cafe Claude: Steve Lucky & The Rhumba Bums, 7:30pm, free.

Chez Hanny: Lorca Hart Organ Trio, 4pm, \$20 suggested donation.

Jazz Bistro at Les Joulines: Bill "Doc" Webster & Jazz Nostalgia, 7:30pm, free.

Madrone Art Bar: "Sunday Sessions," 10pm, free.

Pier 23 Cafe: The Robert Stewart Experience, 5pm

The Royal Cuckoo: Lavay Smith & Chris Siebert, 7:30pm, free.

Savanna Jazz Club: Savanna Jazz Jam with David Byrd, 7pm, \$5.

SFJAZZ Center: Jacob Young with Marcin Wasilewski & Trygve Seim, in the Joe Henderson Lab, 7 & 8:30pm, \$25.

Zingari: Chris Duggan, 7:30pm, free.

INTERNATIONAL

Atmosphere: "Hot Bachata Nights," w/ DJ El Guapo, 5:30pm, \$10-\$20.

Bissap Baobab: "Brazil & Beyond," 6:30pm, free.

Bob Watson & The Truth, 8:30pm, \$6.
Make-Out Room: Desert Releaf Fever Dream, Jeffrey Luck Lucas, 7:30pm, \$8.

DANCE

Audio Discotech: "Disco Knights," w/ Anthony Mansfield, Ed Mazur, Galen, Lisbon, Shiny Objects, Sesh, Solar, Tamo, 3-11pm, \$20.

Cellar: "Replay Sundays," 9pm, free.

DNA Lounge: Assemblage 23, Mechanical Vein, Savo, Soror Church, DJs Decay & Keyz, 8pm, \$13-\$15.

Edge: "80s at 8," w/ DJ MC2, 8pm

EndUp: "Sundaze," 1pm, free before 3pm

F8: "Stamina," w/ Spikey Tee, Joey Mojo, 10pm

Knockout: "Sweater Funk," 10pm, free.

Lookout: "Jock," Sundays, 3-8pm, \$2.

Matrix Fillmore: "Bounce," w/ DJ Just, 10pm

Mercer: "Sunday Love," w/ JoeSki, C.J. Larsen, Nesto Fuentez, Michael May, 9pm, \$5-\$10.

Monarch: "Werd," w/ Peter Blick, Nick Williams, Kimmy Le Funk, Dao & Pwny, Zoz, 7pm, \$5-\$10.

Parlor: "Sunday Sessions," w/ DJ Marc de Vasconcelos, 9pm, free.

Q Bar: "Gigante," 8pm, free.

S.F. Eagle: "1982," w/ DJs Frank Lucas & Rotten Robbie, 7pm, \$5.

Stud: "Cognitive Dissonance," 6pm

Temple: "Sunset Arcade," 9pm, \$10.

HIP-HOP

Boom Boom Room: "Return of the Cypher," 9:30pm

Brick & Mortar Music Hall: Baeza, 7pm, \$20-\$40.

Mezzanine: Waka Flocka Flame, Chanel West Coast, DJ Sean G, 9pm, \$35-\$45.

ACOUSTIC

Chieftain: Traditional Irish Session, 6pm

Hotel Utah: Aiden James, Dawn Thomas, 8pm, \$10.

Lucky Horseshoe: Bernal Mountain Bluegrass Jam, 4pm, free.

Madrone Art Bar: Spike's Mic Night, 4-8pm, free.

Plough & Stars: Seisún with Marla Fibish, Erin Shrader, and Richard Mandel, 9pm

Rite Spot Cafe: Roxanne Brodeur & Grace Cooper, 8pm, free.

Tupelo: "Twang Sundays," w/ High Card Drifters, 4pm, free.

JAZZ

Cafe Claude: Steve Lucky & The Rhumba Bums, 7:30pm, free.

Chez Hanny: Lorca Hart Organ Trio, 4pm, \$20 suggested donation.

Jazz Bistro at Les Joulines: Bill "Doc" Webster & Jazz Nostalgia, 7:30pm, free.

Madrone Art Bar: "Sunday Sessions," 10pm, free.

Pier 23 Cafe: The Robert Stewart Experience, 5pm

The Royal Cuckoo: Lavay Smith & Chris Siebert, 7:30pm, free.

Savanna Jazz Club: Savanna Jazz Jam with David Byrd, 7pm, \$5.

SFJAZZ Center: Jacob Young with Marcin Wasilewski & Trygve Seim, in the Joe Henderson Lab, 7 & 8:30pm, \$25.

Zingari: Chris Duggan, 7:30pm, free.

INTERNATIONAL

Atmosphere: "Hot Bachata Nights," w/ DJ El Guapo, 5:30pm, \$10-\$20.

Bissap Baobab: "Brazil & Beyond," 6:30pm, free.

Bob Watson & The Truth, 8:30pm, \$6.

Make-Out Room: Desert Releaf Fever Dream, Jeffrey Luck Lucas, 7:30pm, \$8.

DANCE

Audio Discotech: "Disco Knights," w/ Anthony Mansfield, Ed Mazur, Galen, Lisbon, Shiny Objects, Sesh, Solar, Tamo, 3-11pm, \$20.

Cellar: "Replay Sundays," 9pm, free.

MUSIC LISTINGS

FOR MORE MUSIC CONTENT VISIT
SFBG.COM/NOISE

Butterfly: "La Tardeada," w/ DJs Mind Motion, WaltDizg, and I-Cue, Sundays, 4-10pm, free.
El Rio: Salsa Sundays, 3pm, \$8-\$10.
Ramp: Orquesta Taino, 4:35pm, \$8.
Revolution Cafe: Balkan Jam Night, 8:30pm.
Thirsty Bear Brewing Company: "The Flamenco Room," 7:30 & 8:30pm.

REGGAE

Elbo Room: "Dub Mission: Dub Champions Festival," w/ The Scientist, General Jah Mikey, Subatomic Sound System, DJ Sep, 9pm, \$14-\$17.

BLUES

Biscuits and Blues: Black Market III, 7 & 9pm, \$15.
Lou's Fish Shack: Robert "Hollywood" Jenkins, 4pm.
Saloon: Blues Power, 4pm; The Door Slammers, 9:30pm.
Sheba Piano Lounge: Bohemian Knuckleboogie, 8pm, free.
Swig: Sunday Blues Jam with Ed Ivey, 9pm.

COUNTRY

Chapel: The Defibulators, Misisipi Mike Wolf, 8pm, \$12.

EXPERIMENTAL

The Lab: Godwaffle Noise Pancakes, w/ Jong Wayne, Crash & Burn, Angela K. Roberts & Scott Goff, Omer Gal, The Nothing, Gif Problem, noon.

MONDAY 23

ROCK

Elbo Room: Planning for Burial, Chasms, King Woman, Foie Gras, DJ Nako, 9pm, \$5-\$8.
Knockout: Catharsis for Cathedral, Post Men, Island Boy, Labs, DJ Mashi Mashi, 9pm, \$6.
Make-Out Room: Kissing Party, Fleece, Asthma, 7:30pm, \$8.

DANCE

DNA Lounge: "Death Guild," w/ DJs Decay, Joe Radio, Melting Girl, & guests, 9:30pm, \$3-\$5.
Q Bar: "Wanted," w/ DJs Key&Kite and Richie Panic, 9pm, free.
Underground SF: "Vinetta Discotheque," w/ DJs Stanley Frank and Robert Jeffrey, 10pm, free.

HIP-HOP

Brick & Mortar Music Hall: Lil Debbie, 8pm, \$19.50.

ACOUSTIC

Amnesia: The Pick Bluegrass Jam, 6pm, free; The Earl Brothers, 9pm, free.
Fiddler's Green: Terry Savastano, 9:30pm, free.
Hotel Utah: Open Mic with Brendan Getzell, 8pm.
Osteria: "Acoustic Bistro," 7pm, free.
The Saloon: Peter Lindman, 4pm.

JAZZ

Jazz Bistro at Les Joulines: Eugene Pliner Quartet with Tod Dickow, 7:30pm, free.
Le Colonial: Le Jazz Hot, 7pm, free.
Sheba Piano Lounge: City Jazz Instrumental Jam Session, 8pm.
Zingari: Nora Maki, 7:30pm, free.

REGGAE

Skylark Bar: "Skylarking," w/ I&I Vibration, 10pm.

BLUES

Elite Cafe: "Fried Chicken & Blues," 6pm.
Saloon: The Bachelors, 9:30pm.

SOUL

Madrone Art Bar: "M.O.M. (Motown on Mondays)," w/ DJ Gordo Cabeza & Timoteo Gigante, 8pm, \$3.

TUESDAY 24

ROCK

Bottom of the Hill: The Garden, Future Twin, Sweat Lodge, 9pm, \$10.
Brick & Mortar Music Hall: Streets of Laredo, Colony House, Scary Little Friends, 9pm, \$7-\$10.
Chapel: Owl John, Withered Hand, 9pm, \$15.
DNA Lounge: The Dead Rabbits; The Relapse Symphony; Myka, Relocate; Nightmares, 7:30pm, \$13-\$15.
Elbo Room: Wussy, Joshua Cook & The Key of Now,

The Saint Ides, 9pm, \$5-\$7.
Hemlock Tavern: Hi Lo Ha, We Arsons, The Beehavers, 8:30pm, \$6.
The Knockout: Greg Ashley, Disappearing People, Sexless, Turner, DJ Tosh, 9:30pm, \$7.
Rickshaw Stop: Mystic Braves, Corners, Burning Palms, The Electric Magpie, 8pm, \$10.

DANCE

Aunt Charlie's Lounge: "High Fantasy," w/ DJ Viv, Myles Cooper, & guests, 10pm, \$2.
Beauty Bar: "Snatch!," w/ DJs Lay Lay, Jerry Lee, and C'est Jille, 7pm, free.
Boom Boom Room: "Time Warp Tuesdays," w/ DJ Madison, 9pm, free.
Monarch: "Soundpieces," 10pm, free-\$10.
Q Bar: "Switch," w/ DJs Jenna Riot & Andre, 9pm, \$3.
Underground SF: "Shelter," 10pm, free.

HIP-HOP

Double Dutch: "Takin' It Back Tuesdays," w/ DJs Mr. Murdock & Roman Nunez, 10pm, free.

ACOUSTIC

Amnesia: Rin Tin Tiger, 9:15pm, \$5.
Bazaar Cafe: Songwriter in Residence: Tommy P., 7pm.
Hotel Utah: Delta City Ramblers, Kelly Stewart Vogel, Yaquna Bay, 8pm, \$7.
Plough & Stars: Cormac Gannon, 9pm.
Rite Spot Cafe: Toshio Hirano, 8:30pm, free.

JAZZ

Burritt Room: Terry Disley's Rocking Jazz Trio, 6pm.
Cafe Divine: Chris Amberger, 7pm.
Jazz Bistro at Les Joulines: Clifford Lamb, Mel Butts, and Friends, 7:30pm, free.
Le Colonial: Lavay Smith & Her Red Hot Skillet

Lickers, 7pm.

Revolution Cafe: The Pleasure Palace, 9pm.
Sheba Piano Lounge: Eric Wiley, 8pm.
Verdi Club: "Tuesday Night Jump," w/ Stompy Jones, 9pm, \$10-\$12.
Wine Kitchen: Hot Club Pacific, 7:30pm.
Yoshi's San Francisco: Tommy Igoe Big Band, 8pm, \$22.
Zingari: Emily Hayes, 7:30pm, free.

INTERNATIONAL

Cafe Cocomo: Salsa Tuesday, w/ DJs Good Sho & El de la Clave, 8:30pm, \$10.
Cosmo Bar & Lounge: Conga Tuesdays, 8pm, \$7-\$10.
F8: "Underground Nomads," w/ DJs Amar, Sep, and Dulce Vita, plus guests, 9pm, \$5 (free before 9:30pm).

REGGAE

Milk Bar: "Bless Up," w/ Jah Warrior Shelter Hi-Fi, 10pm.

BLUES

Biscuits and Blues: Daniel Castro, 7:30 & 9:30pm, \$15.
Saloon: Powell Street Blues Band, 9:30pm.

EXPERIMENTAL

Center for New Music: sfSound Microfestival of Contemporary Piano Music 1, w/ Chris Brown, 7:45pm, \$10-\$15.
El Rio: Adrian Knight's Cocktail Culture, Grex, Amen Seat, 8pm, \$5-\$10.

SOUL

Make-Out Room: "Lost & Found," w/ DJs Primo, Lucky, and guests, 9:30pm, free. **SFBG**

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 Thu, Jun 19 - Alternative rock pioneers 10,000 MANIACS	 Thu, Jun 19 20th Anniversary of <i>Regulator...G Funk Era</i> WARREN G		
 Fri-Sat Jun 20-21 "What You Won't Do For Love" BOBBY CALDWELL	 Fri, Jun 20 - 10:30pm Energetic, booty-shakin' pop/rock TOMMY & THE HIGH PILOTS		
 Sun, Jun 22 - 18+ BARBARY COAST BURLESQUE feat. Heklina (SF's Biggest, Baddest Drag Queen)	 Tue, Jun 24 - Tuesday Night Residency THE TOMMY IGOE BIG BAND feat. guitar icon Drew Zingg (Steely Dan / Boz Scaggs)		
 Wed, Jun 25 - Open Dance Floor, 18+ Kansas City hip-hop duo CES CRU plus Info Gates	 Mon, Jun 23 D-LUCCA CD Release		
 Thu, Jun 26 - joined by Kevin Hearn & Thin Buckle (Barenaked Ladies/Lou Reed) GARTH HUDSON (The Band/The Last Waltz) feat. SISTER MAUD HUDSON	 Tue, June 24 - Fresh from his latest release, <i>the imagined savior is far easier to paint</i> JUNIUS COURTNEY BIG BAND with Denise Perrier		
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MY IPOD, MYSELF: "I HIT 'LOVE' AND THIS LIST OF SONGS PLAYED," BOND SAYS OF THE INSPIRATION BEHIND *LOVE IS CRAZY!*

BY ROBERT AVILA
arts@sfbg.com

THEATER This week, at New Conservatory Theatre Center, San Francisco's Evan Johnson remounts his popular 2013 solo play, *Pansy*. It's the story of a disaffected twenty-something gay man who discovers a cache of videocassettes in the basement of his SF apartment building — made by someone who could be considered his doppelganger, a club kid long since felled by AIDS. The play functions in part as a communion between a younger generation of queer San Franciscans and the early era of the AIDS crisis.

Of course, there are those who, in their lives as well as work, continue to bridge the two eras, maintaining a vital link to this fraught but fecund period in SF's queer/queered history. One of them is the inimitable Justin Vivian Bond. Mx. Bond has long since been based in New York, and yet v (to apply the preferred prefix and pronoun to someone who has gracefully sidestepped the dominant gender binary) grew into an artist here, and has returned to SF many times over the years, including for packed performances produced by Marc Huestis at the Castro Theatre.

Although maybe still most often identified with the cabaret sensation Kiki and Herb — a long-running duet with Kenny Mellman, in which Bond excelled as the perennially sloshed Kiki Durane — Bond's career has hardly slowed since K&H were put to rest more than five years ago. In fact, the output for this internationally acclaimed artist, actor, performer, and singer-songwriter has been impressive: In addition to innumerable musical performances, there are two fine albums, a spunky and poignant memoir about growing up as a trans kid in suburban 1970s Maryland, and a recent turn as the Widow Begbick (singing original songs by Duncan Sheik) in a New York production of Bertolt Brecht's *A Man's a Man*.

A powerfully soulful and charismatic performer, Bond brings *Love Is Crazy!*, an evening of songs about love in all its aspects, to Feinstein's at the Nikko this weekend.

SF Bay Guardian In the late 1980s and early '90s, AIDS made SF a dark place, but it was also a time of exceptional artistic, intellectual, and political ferment. How did that affect the development of your career?

Justin Vivian Bond I majored in theater



PHOTO BY MICHAEL DOUCETTE

A heart in San Francisco

Justin Vivian Bond's elemental romance with the city

in college, but I couldn't really see a place for myself in mainstream theater. At my freshman evaluation they told me I had to butch up; I had to be able to pass as a straight man in order to make a living in the theater. Fortunately, I've been able to prove them wrong! But that was sort of a frustrating and unappealing way to live my life.

So I moved to San Francisco. I was going to probably go back to college and get a degree in art history and teach. But instead, I found Theatre Rhinoceros and queer performance and Queer Nation. It was a time when there was a tremendous amount of activism around HIV and AIDS. I worked at A Different Light bookstore, so I was exposed to the greatest queer minds of the day, brilliant writers and artists that would come in there. It was also, looking back now, the golden age of queer publishing. It was when Mike Warner published *Fear of a Queer Planet*. It was an intellectual and creative surge for queer people. Rick Jacobsen was still alive, and he did the Kiki Gallery [1993–1995]. I worked with him on a show that was written by Christian Huygen called *Waiting for Godot*, which

appropriated *Waiting for Godot* and made it about two drag queens. It was so much fun, and really exciting. And I was in *Hidden: A Gender* with Kate Bornstein at Theatre Rhinoceros. We toured that around the country — that was my New York stage debut.

I was at the Alice B. Theatre in Seattle when the NEA Four were defunded. Three of the four were at that festival. That was when I decided that I was going to devote my life to queer performance and to having the voices of queer people heard in as many places as possible. That propelled me to stay in the role of Kiki longer than I might have liked to, because it eventually brought me to Carnegie Hall and a Tony nomination on Broadway. [After that] I thought, OK, now I can really start honoring my own creativity, aside from making political statements. Fortunately for me, once I gave up that character and started performing as myself, I feel like things have been going pretty well. And it all started for me in San Francisco, which is why I love it so much.

SFBG Was there always a political dimension to your work?

JVB Having my art spring from a political place — exposed to the queer politics, really the life-or-death politics, that were happening back then — really justified my impulse to be an artist. I'm not saying that everything I've ever done has been politically astute or important, but there is a political perspective behind everything I do. That helps me justify asking a bunch of people to pay attention to me. If I didn't feel like I was actually saying something, I'd probably be embarrassed to be on the stage, really.

SFBG What are the origins of *Love Is Crazy!*? You took it first to Paris. Was it a show you made specifically for that city?

JVB It kind of evolved. When I was last in San Francisco, actually, I was getting ready to host a benefit for the Lambda Legal Defense [and Education] Fund. Sometimes I'll just pick a word and put it on my iPod, then let all the songs with that word in them play. That particular day, I had recently become single, so I hit "love," and this list of songs played. I thought, "I should just write down this list and that could be my next show." And that's what I did for a

show here in New York called "Mx. Bond's Summer Camp." I liked that show but over time I sort of finessed it. Now, not all the songs have the word love in them. Some are songs from both of my records. I was going to Paris, and I decided I wanted to do this Valentine's Day show in front of the Eiffel Tower. I had a really wonderful time with it, so I decided to tour that show this year. So that's what it is, *craaazy* love. And it's got some good anecdotes in it.

SFBG I'm curious about the origins of your distinctive singing voice.

JVB For Kiki, I sang with a character voice. I started performing Kiki when I was like 28 or 29. I was just coming into my own voice at that time, and I kind of sang in that voice for 15 years. In San Francisco, during the last run of Kiki and Herb, I met this person who I fell in love with, and went on the road with, from San Francisco up to Canada. I kind of got back in touch with my queer roots, and I started writing my own songs, because I needed to find my own voice. It really helped me to get myself into the mindset of what I wanted to say, as opposed to what I wanted to say as this character.

I wrote several songs that were on my record *Dendrophile*. And I started singing songs that really resonated with me, including "The Golden Age of Hustlers," which is a song by Bambi Lake and Jonathan Basil, who lives in the Bay Area. It's about San Francisco and Polk Street. It's an elemental song for me. And that's how I started to rediscover my own voice. I had also just been in London; I went to Central Saint Martins College for my MA in scenography, which is like performance installation. One of my teachers was talking about Nina Simone, and how when you hear her sing you hear the life that she's lived. I set out to try and make my voice reflective of my experience, so that when people hear my singing voice, they'll sort of know what my life has been like and the world that I inhabit through it. That was my goal. And it really is a very satisfying thing, I have to say.

SFBG To be concentrating on your voice?

JVB And my life, and what my voice can say. **SFBG**

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Eight up

SF Ethnic Dance Festival spotlights classical Indian dance

BY RITA FELCIANO
arts@sfbg.com

DANCE The 36th annual San Francisco Ethnic Dance Festival opened with an ambitious agenda: presenting India's eight classical dances in one program. Yet this first weekend — EDF continues at Yerba Buena Center for the Arts through June 28 — didn't quite meet the high expectations the festival had set for itself.

In part, this was because a shadow fell on the show. Last week, great kathakali practitioner K.P. Kunhiraman, who was to make his farewell appearance, died unexpectedly in India. With his wife, Katherine Kunhiraman, he had directed Kalanjali: Dances of India, one of the Bay Area's oldest Indian dance schools, teaching both folk and classical Indian dance.

While bringing these classic forms together was a noble idea, EDF should have presented them on equal footing. This is particularly true because while bharatanatyam, kathak, and to a lesser extent odissi and kuchipudi are well known to Bay Area audiences, kathakali, manipuri, mohiniattam, and sattriya may have been unfamiliar even to many of the Southeast Asian families who attended the festival.

Performed by guest artists from out of town, these new-to-us genres were set to music that came out of loudspeakers. For a first exposure to an art, which so intimately depends on instruments and the human voice, recorded music was a disservice to both the practitioners and the audience.

One only had to look and listen to tabla player Samrat Kakkeri (and his colleagues) with the first-rate Chitresh Das Dance Company, which closed the program, to realize that the subtle give-and-take that flows between dancers and musicians should not be given up to expediency. No wonder the Chitresh dancers managed the intricacies of the multiple rhythmic patterns in Das' kathak yoga with such confidence and joy. Many dance genres do just fine with unrelated music or no music at all. Indian dance, as this program proved, does not.

Also, while some of the less familiar dance forms might have



been given more stage time — some others could easily have been shortened. What intrigued most in these first EDF appearances was how little use was made of the sophisticated rhythms that we have come to know as Indian dance.

More drama than dance, kathakali's spectacular performances can last all night. The excellent Sunanda Nair gave us a glimpse of a work in which an evil demon — in the shape of a seductive woman, wouldn't you know — gets her comeuppance from baby Krishna. She returned later in an example of mohiniattam which highlighted articulate arms and feathery hands. It was thrilling to see how her torso contrasted with her legs planted into wide plies, from which she smoothly sank into and rose from the ground.

Sohini Ray's snippet of manipuri, however, disappointed because it looked stiff, and didn't really develop those wonderfully gentle whipping turns that make the dancers look prayer wheels. She communicated much better in what seemed a more folkloric form of manipuri in which leaping, running, and turning on the knees conversed with a dual head drum.

Intriguing in its use of unisons and rolling wrists, sattriya — performed by two women, one in pants — conveyed the gently rocking geniality of two friends on the road. I have to assume that the one with a hat was Lord Krishna. For those familiar with the *mudras*, Indian dance's gestural language, they were so beautifully clear that they were easy to follow. I recognized three for sure: a welcoming gesture, shooting an arrow, and riding a horse.

In its first appearance at the EDF, San Francisco's Nava Dance Theatre proved itself a fresh, spunky, and musically-aware bharatanatyam company. In its piece, a love-struck young man (a dreamily handsome Arun Mathai) was comforted by a bevy of young maidens. A spectacular, theatrically savvy soloist, Bhavajan Kumar, may yet do for bharatanatyam what Joaquín Cortés did for flamenco.

In their celebratory kuchipudi — bharatanatyam's younger, looser sister — the nine young women of San Jose's Natyalaya school of dance handled the rigors of their geometries with considerable grace. Maybe one day we'll see them perform to live music.

Charming, yet very serious in odissi were Maya Lochana Devalcheruvu (age 11) and Akhil Srinivasan (10). Young as they are, they already showed odissi's curved body position and light footwork. With good stage presence, they knew what they were aiming for. The duo then welcomed Sujata Mohapatra, an exquisite odissi dancer light but firm on her feet, floating on her toes, and her rippling neck enhancing the facial expressions.

Though in mourning, Kalanjali: Dances of India performed *Tillana*, the final section in a bharatanatyam performance, for which the dancers pull together everything they learned. These women probably did. **SFBG**

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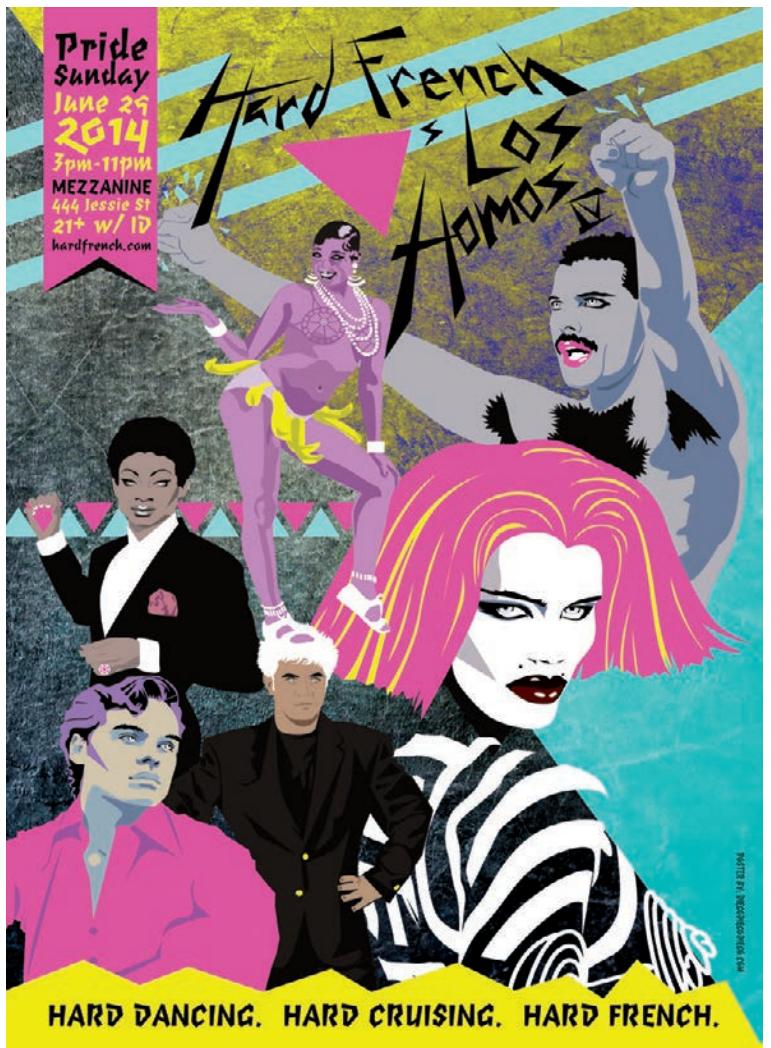
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Stage listings are compiled by Guardian staff. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Feliciano, and Nicole Gluckstern. Submit items for the listings at listings.sfbg.com.

THEATER

OPENING

Into the Woods San Francisco Playhouse, 450 Post, SF; www.sfplayhouse.org. \$20-120. Previews June 24-27, 8pm. Opens June 28, 8pm. Runs Tue-Thu, 7pm; Fri-Sat, 8pm (also Sat, 3pm); Sun, 2pm. Through Sept 6. SF Playhouse performs Stephen Sondheim's fractured fairy-tale musical.

BAY AREA

Pygmalion 1220 Pear, Mtn View, www.thepear.org. \$10-35. Previews Thu/19, 8pm. Opens Fri/20, 8pm. Runs Thu-Sat, 8pm; Sun, 2pm. Through July 13. Pear Avenue Theatre presents the George Bernard Shaw classic.

ONGOING

"The Bakla Show 3" Bindlestiff Studio, 185 Sixth St, SF; <http://baklashow3.bpt.me>. \$10-20. Thu-Sat, 8pm. Through June 28. Three short works focusing on the struggles of Pinoy LGBT youth. **Body of Water** Southside Theater, Fort Mason Center, Bldg D, Third Flr, Marina at Laguna, SF; www.brownpapertickets.com. \$15-35. Fri-Sat, 7:30pm; Sun, 2:30pm. Through June 28. A Theatre Near U presents an original indie-rock teen musical, with songs by Jim Walker.

Brahmin/I: A One-Hijra Stand-Up Comedy Show Thick House, 1695 18th St, SF; www.crowdedfire.org. \$10-35. Wed-Sat, 8pm. Through June 28. Crowded Fire Theater presents Aditi Brennan Kapil's "outrageous play masquerading as a stand-up comedy routine."

Devil Boys: From Beyond New Conservatory Theatre Center, 25 Van Ness, SF; www.nctcsf.org. \$25-45. Wed-Sat, 8pm; Sun, 2pm. Through June 28. New Conservatory Theatre Center performs Buddy Thomas and Kenneth Elliot's campy sci-fi saga.

Each and Every Thing Marsh San Francisco Main Stage, 1062 Valencia, SF; www.themarsh.org. \$20-50. Thu-Fri, 8pm; Sat, 8:30pm. Through July 12. Dan Hoyle presents his latest solo show, about the search for real-world connections in a tech-crazed world.

Feisty Old Jew Marsh San Francisco Main Stage, 1062 Valencia, SF; www.themarsh.org. \$25-100. Sat-Sun, 5pm. Extended through July 13. Charlie Varon performs his latest solo show, a fictional comedy about "a 20th century man living in a 21st century city."

God Fights the Plague Marsh San Francisco Studio Theater, 1062 Valencia, SF; www.themarsh.org. \$15-100. Opens Sat/21, 8:30pm. Runs Sat, 8:30pm; Sun, 7pm. Through Aug 10. The Marsh presents a solo show written by and starring 18-year-old theater phenom Dezi Gallegos.

The Homosexuals New Conservatory Theatre Center, Decker Theatre, 25 Van Ness, SF; www.nctcsf.org. \$25-45. Wed-Sat, 8pm; Sun, 2pm. Through June 28. This mildly intriguing and fitfully engaging drama from rising Chicago playwright Philip Dawkins (whose *Failure: A Love Story* is currently having its Bay Area debut at Marin Theater Company) explores the tensions — sexual, generational, and otherwise — among a small circle of mostly gay friends via a central figure, Evan (a sharp Robert Rushin), who ends up in relationships with almost everyone. Beginning in 2010, as 29-year-old Evan breaks up with older histrionic theater director Peter (a droll world-weary Matt Weimer), each successive scene jumps back two years and one relationship, until the final scene unites the entire circle as they welcome naive Iowa teen Evan out of the closet and to the big city. It's also a new millennium, of course, some distance now from Stonewall and the first wave of the AIDS crisis, and one of the more interesting aspects of the drama (which benefits from an overall strong cast under the direction of Arturo Catricala) is the generational divide between Evan and his circle. This divide feels downright political in the aggressive showdown between Evan and the apathetic art teacher and predatory libertine Mark (a persuasive Keith Marshall), but there's a political edge at the outset, in Evan's pointed refusal to join Peter in referring to himself as a "homosexual," insisting instead on the word "gay" tout court. Despite this underlying issue and some witty dialogue, however, there's little of interest in most of the dynamics between Evan and his circle. The play's structure accordingly becomes a slightly tedious countdown, at least until the final scene, which cashes in on the power of hindsight to produce a limited, wistful tremor of reflection. (Avila)

In the Tree of Smoke Great Star Theater, 636 Jackson, SF; www.brownpapertickets.com. \$25. Thu-Sat, 8pm. Open-ended. D'Arcy Droling is Champagne



SPELLBOUND:
SAFIYA FREDERICKS
GETS WITCHY IN
SF PLAYHOUSE'S
INTO THE WOODS.
PHOTO BY
LAUREN ENGLISH

White, bodacious blond innocent with a wicked left hook in this cross-dressing '70s-style *white-splatter* flick, played out live on Rebel's intimate but action-packed barroom stage. Written by Droling and co-directed with Laurie Bushman, this high-octane camp send-up of a favored formula comes dependably stocked with stock characters and delightfully protracted by a convoluted plot — all of it played to the hilt by an excellent cast. (Avila)

The Speakeasy Undisclosed location (ticket buyers receive a text with directions), SF; www.thspeak-easysf.com. \$65-100 (gambling chips, \$7-10 extra; after-hours admission, \$10). Wed/18-Sat/21, 7:30, 7:40, 7:50, 8pm, and 9pm admittance times. Boxcar Theater's most ambitious project to date is also one of the more involved and impressively orchestrated theatrical experiences on any Bay Area stage just now. An immersive time-tripping environmental work, *The Speakeasy* takes place in an "undisclosed location" (in fact, a wonderfully redesigned version of the company's Hyde Street theater complex) amid a period-specific cocktail lounge, cabaret, and gambling den inhabited by dozens of Prohibition-era characters and scenarios that unfold around an audience ultimately invited to wander around at will. At one level, this is an invitation to pure dress-up social entertainment. But there are artistic aims here too. Intentionally designed (by co-director and creator Nick A. Olivero with co-director Peter Ruocco) as a fractured super-narrative — in which audiences perceive snatches of overheard stories rather than complete arcs, and can follow those of their own choosing — there's a way the piece becomes specifically and ever more subtly about time itself. This is most pointedly demonstrated in the opening vignettes in the cocktail lounge, where even the ticking of Joe's Clock Shop (the "cover" storefront for the illicit 1920s den inside) can be heard underscoring conversations (deeply ironic in historical hindsight) about war, loss, and regained hope for the future. For a San Francisco currently gripped by a kind of historical double-re-currence of the roaring Twenties and dire Thirties at once, *The Speakeasy* is not a bad place to sit and ponder the simulacra of our elusive moment. (Avila)

36 Stories by Sam Shepard Z Below, 470 Florida, SF; www.36stories.org. \$35-55. Wed/18-Thu/19, 7pm; Fri/20-Sat/21, 8pm; Sun/22, 3pm. Word for Word has been at the business of putting literature on the stage, verbatim, for some time, and far from slowing down, this new production shows the company operating at the height of its powers. Among the best manifestations of the company's particular concerns and talents, *36 Stories by Sam Shepard* not only shows off the considerable virtues of Shepard's short-story writing (usually overshadowed by his justly acclaimed plays) but unfolds as a stellar piece of theater in its own right. Shrewdly adapted and directed by company charter member Amy Kossow, the production repeatedly finds opportunities in the writing for dramatic transmission and exchange among the performers — a kick-ass ensemble composed of Patrick Alparone, Carl Lumbly, Delia MacDougall, JoAnne Winter, and Rod Gnapp as "The Writer" — the latter a sleepless wanderer crisscrossing the country by car, from whose head and manual typewriter the low characters, tall tales, and electrical encounters issue forth with sharp, sometimes zany humor; smoldering sexual heat; and a shapeless foreboding. Word for Word's loyal fans need little encouragement, but all interested in a gratifying night in the theater will want to catch this one before it goes. (Avila)

Triassic Parq Eureka Theater, 215 Jackson, SF; www.rayflighttheatre.com. \$25-36. Wed-Sat, 8pm (also Sat, 2pm). Through June 28. Ray of Light Theatre presents the Bay Area premiere of Marshall Pajlet's musical involving "dinosaurs, showtunes, and sex changes."

The Weir Shelton Theater, 533 Sutter, SF; www.sheltontheater.org. \$38. Thu-Sat, 8pm. Through July 12. Shelton Theater performs Conor McPherson's acclaimed tale about a spooky night in an Irish pub. **SFBG**

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BY CHERYL EDDY

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LIT Andy Hall was 5 years old in 1967, a kid living at the base of Denali, North America's tallest peak. His father, a National Park Service veteran, took a job overseeing Mount McKinley National Park (as it was then called) just months before a climbing party known as the Wilcox Expedition encountered a freak storm near the summit. Seven of its 12 members died in one of the mountain's most enduring tragedies.

Hall, who grew up to be the editor and publisher of *Alaska* magazine, was always haunted by the incident, which he chronicles in *Denali's Howl: The Deadliest Climbing Disaster on America's Wildest Peak* (Dutton, 252pp., \$27.95). These days, he lives north of Anchorage in the small community of Chugiak. I called him up to discuss his book, a page-turner that's as much about memory as it is about mountaineering.

SFBG *Guardian* Why did you decide to write a book about the Wilcox Expedition?

Andy Hall I'd been working at a magazine for about 16 years, and I started feeling like I needed a change. I'd been close to this thing because my dad had been the park superintendent, and I'd run into a lot of people who'd been involved in it one way or another. I saw how it affected them still. I thought, "Well, I've got a great story sitting right here in my lap."

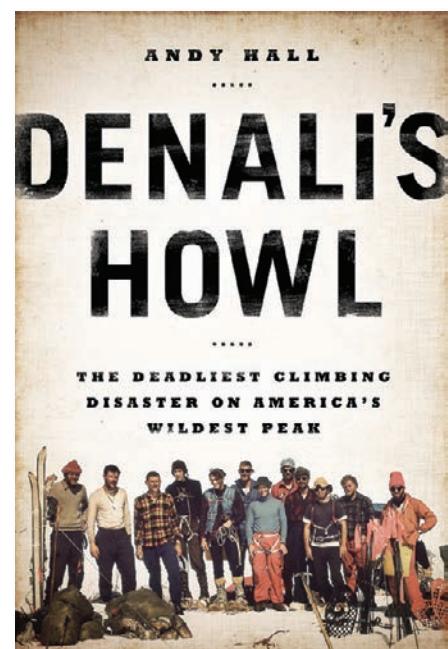
At the time I started [writing the book], my dad had died five years prior. Some of the guys who'd been involved were getting up there in age. I thought, if I'm gonna do this, I gotta do it now. There were times I regretted not sitting down and having a formal interview with my dad about it, but I had talked with him enough that I knew what happened, and I knew there was a lot more material I could dig into.

SFBG *Beyond the folks in your community, how did you track down your sources?*

AH Some of the key players I did already know. But the ones that I really wanted to find were more difficult. For example, I wanted to find Gary Hansen, who'd managed the Alaska Rescue Group, the civilian rescue organization [that had attempted to help the climbers]. He left Alaska in the early 1970s, but I knew he was an architect, and I'd heard he'd gone to California. I'm not a detective, but I just thought: Look for someone who's licensed in both Alaska and California. He got on the line after I called his office and said, "You found me!" Once I connected with him, he made even more recommendations, and it went on from there.

SFBG *How did you extract the truth from the various stories you were being told?*

AH Memory was definitely a big player. [Survivors] Joe Wilcox and Howard Snyder had both written books; I read both, and there were conflicts. If I could investigate



OF THE 12 MEN IN THE WILCOX EXPEDITION, ONLY FIVE SURVIVED.

[discrepancies] in person, I would. Then, there were original letters, documents, and journals, and I read what everybody wrote, but I would go beyond that. In the National Park archives, there were longhand accounts that had been written immediately after the incident.

In my dad's desk, I found a reel-to-reel tape that had interviews with the would-be rescuers from the Mountaineering Club of Alaska. It was their first-hand account of finding artifacts [from the Wilcox Expedition], and then finding [the first three] bodies. So I had these early-as-possible accounts, and I would compare them to what was written later. Some people maintained a pretty solid account of what happened throughout, while others were less consistent.

In the case of Joe Wilcox, I think he wanted to make sure that people didn't think the men on his team were incompetent. I don't think he *needed* to do that, but I think he really wanted them to be portrayed in a positive light.

SFBG Building off that last thought, *Denali's Howl* opens with a section listing each man's climbing credentials. They weren't inexperienced by any means. Did clashes within the group lead to their downfall?

AH One of the things I wanted to do with the book was contextualize the climb in the day, in the environment. In the 1960s, climbing was something you did as a group. This wasn't a guided climb. Joe was the organizer, and he did try to lead, but he wasn't the guide. Today, a hired guide could look at you and say, "You're getting the early stages of altitude sickness," and send you back down the mountain. He's in charge, and you have no choice.

In this incident, it was a bunch of guys, essentially peers, some of whom had more experience than others, but they were climbing together. There were conflicts, but I don't think there were any more than in successful climbs — and I don't think they were the deciding element of the tragedy.

SFBG The book really shows how mountaineering has changed.

AH Denali National Park is now a major destination. There are more climbing rangers on the mountain at this moment, probably, than in the entire park in '67. Back then, there were an average of about 20 people climbing the mountain in a given year. Today, a couple of thousand summit each year. It's an industry now. There are satellite phones, [high-tech] weather reports, and a high-altitude helicopter standing by ready to respond. In 1967, these guys went up in what Joe called "the age of self-reliance" — they knew they were up there on their own. **SFBG**

ANDY HALL

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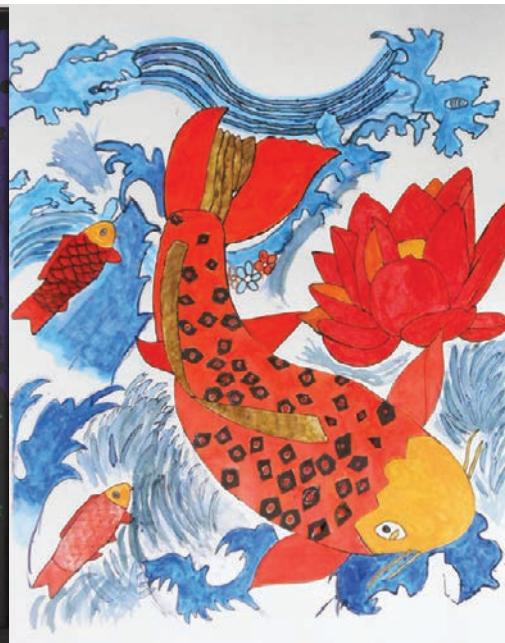
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Athi-Patra Ruga, *The Future White Women of Azania*, 2012; performed as part of *Performa Obscura* in collaboration with Mikhael Subotzky; commissioned for the exhibition *Making Way*, Grahamstown, South Africa; photo: Ruth Simbao; courtesy Athi-Patra Ruga and WHATIFTHEWORLD/GALLERY.

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WEDNESDAY 18

"Exploding Stars, Dark Energy, and the End of the Universe" Randall Museum Theater, 199 Museum Way, SF; www.randallmuseum.org. 7:30pm, free (donations encouraged). UC Berkeley astrophysicist and cosmologist Brad Tucker leads this lecture presented by the San Francisco Amateur Astronomers.

Susan Jane Gilman Book Passage, 1 Ferry Bldg, SF; www.bookpassage.com. 6pm, free. The author reads from her debut novel, *The Ice Cream Queen of Orchard Street*.

"Peter Orlovsky, A Life in Words" City Lights Bookstore, 261 Columbus, SF; www.citylights.com. 7pm, free. The late poet is remembered with *Peter Orlovsky, a Life in Words: Intimate Chronicles of a Beat Writer*, read by Bill Morgan, Joanne Kluger, and Michael McClure. **Tom Spanbauer** Books Inc., 2275 Market, SF; www.booksinc.net. 7:30pm, free. The author reads from his first novel in seven years, *I Loved You More*.

THURSDAY 19

"Ink: The Enduring Art of Tattoos" Creativity Explored Gallery, 3245 16th St, SF; www.creativityexplored.org. Opening reception tonight, 7-9pm. Free. Exhibit through Aug 6 (Mon-Fri, 10am-3pm; Thu, 10am-7pm; Sat-Sun, noon-5pm). Creativity Explored artists present works inspired by tattoo art in this group exhibition.

FRIDAY 20

Community of Writers at Squaw Valley benefit reading Starr King Room, First Unitarian Universalist Church, 1187 Franklin, SF; www.squawvalleywriters.org. 7pm, \$12-24. Readings by poets Don Mee Choi, Robert Hass, Harryette Mullen, C.D. Wright, and Matthew Zapruder.

SATURDAY 21

"Action and Adventure: The Beginning of Modern Comics" Escapist Comic Bookstore, 3090 Claremont, Berk; www.escapistcomics.com. 3-5pm, free. Gerard Jones (*Men of Tomorrow: Geeks, Gangsters, and the Birth of the Comic Book*) and Nicky Wheeler-Nicholson (granddaughter of the founder of DC Comics) discuss the early days of comics.

"Step Back" Meet in front of City Lights Bookstore, 261 Columbus, SF; www.radarproductions.org. 4pm, free. Radar presents this

walking tour (with performances!) through the queer origins of North Beach with author and historian Nan Alamilla Boyd (*Wide Open Town: A History of Queer San Francisco to 1965*).

San Mateo SummerFest B Street between Tilton and Sixth Aves, San Mateo; www.sresproductions.com. 10am-6pm, free. Also Sun/22. Historic downtown San Mateo hosts this summer fair, with arts and crafts, cooking demos, live entertainment, and more.

"Sexy Summer Dance Party" One Grove Street, SF; www.ftloose.org. 7-11pm, \$20-50 donation. Raise money for nonprofit art group Footloose at this event, featuring live music by Stephanie Teel Band and Rasa Vitalia, plus raffles, a silent auction, and more.

"What the Truck?" Jack London Square, Broadway at Embarcadero, Oakland; www.jacklondonsquare.com. 11am-5pm, free. Not just food trucks, though there'll be plenty of those; this event also boasts art trucks, toy trucks, a mobile photo bus, and fashion boutiques on wheels.

SUNDAY 22

"Sunday Storytime Hour" Cartoon Art Museum, 655 Mission, SF; www.cartoonart.org. 11am-noon, included with museum admission (\$4-8). Reading for kids spotlighting the John Klassen books *This is Not My Hat* and *I Want My Hat Back*, plus treats from Arizmendi Bakery. Wear your favorite hat!

"We Shape Our City" Old Mint, 88 Fifth St, SF; www.sfhistory.org. 1-4pm, \$5-10. Ongoing every Sunday. The San Francisco Museum and Historical Society hosts docent-led tours of the historic landmark, as well as showcasing a number of exhibits, including photographic explorations of various SF neighborhoods and the new "We Shape Our City," dedicated to local innovators.

MONDAY 23

Kenneth Turan Book Passage, 1 Ferry Bldg, SF; www.bookpassage.com. 6pm, free. The veteran film critic reads from *Not to Be Missed*.

TUESDAY 24

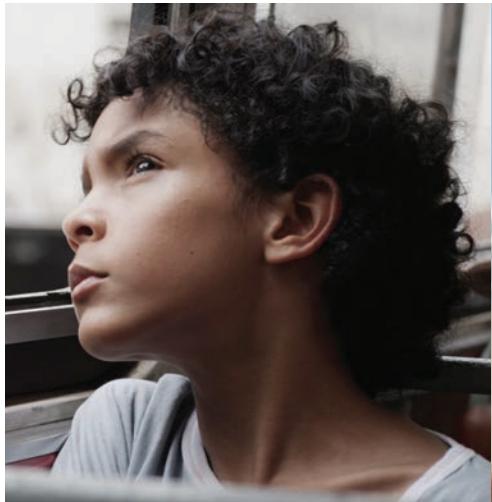
Jeffrey Renard Allen Booksmith, 1644 Haight, SF; www.booksmit.com. 7:30pm, free. The author reads from *Song of the Shank*.

Joanna Smith Rakoff Book Passage, 1 Ferry Bldg, SF; www.bookpassage.com. 6pm, free. The author shares her memoir, *My Salinger Year*.

Adam Wilson and Lucy Corin City Lights Bookstore, 261 Columbus, SF; www.citylights.com. 7pm, free. The authors share *What's Important Is Feeling* and *One Hundred Apocalypses*. **SFGB**



FROM LEFT: *BAD HAIR*, *FUTURO BEACH*,
AND *VIOLETTE* PHOTOS COURTESY OF FRAMELINE



Reel pride: What to see (or skip) at Frameline 38

THE CASE AGAINST 8

(Ben Cotner and Ryan White, US)

This documentary follows the successful fight to have Proposition 8 overturned as unconstitutional and restore legality to gay marriage in California. There's way too much time spent on the couples chosen as plaintiffs, a Berkeley lesbian pair and two Los Angeles male partners — we get it, they're nice people — and the decisions to disallow broadcast of the eventual court proceedings means we get laborious recitations of what people have already said on record. Frameline has shown so many documentaries about gay marriage already that festival regulars may find this one covers too much familiar ground at excessive length. (It also doesn't bother giving much screentime to the anti-gay forces, which might have livened things up a bit.) Still, it's a duly inspirational tale, with real entertainment value whenever the focus turns to the case's very unlikely chief lawyers: mild-mannered Ted Olson and boisterous David Boies, the latter a long-time leading conservative attorney who'd argued the other side against Olson in the Bush v. Gore presidential election decision. Nonetheless, he's all for marriage equality, and these otherwise widely separated figures are great fun to watch as they work, taking considerable pleasure in each other's company. *Thu/19, 7pm, Castro.* (Dennis Harvey)

BAD HAIR

(Mariana Rondón, Venezuela, US)

Living in a Caracas tenement, Marta (Samantha Castillo) has no husband, no romance in her life, and now no job after she's fired from a security

company. She turns her frustrations on the older of her two fatherless children, 10-year-old Junior (Samuel Lange Zambrano), whose insistence on straightening his hair like the people he sees on TV strikes her as incipiently gay — and that is something she is not willing to tolerate. Mariana Rondón's prize-winning feature is a small, subtle drama about the poisoning effects of economic pressure and homophobia within the family unit. It's also quietly devastating about something you don't often see in movies: The real-world truth that, sometimes, deep down, parents really don't love their children. *Sat/21, 1:30pm, Roxie.* (Harvey)

FLOATING SKYSCRAPERS

(Tomasz Wasilewski, Poland, 2013)

Competitive swimmer Kuba (Mateusz Banasiuk) has moved girlfriend Sylwia (Marta Nieradkiewicz) into the Warsaw apartment he shares with his possessive divorced mother (Katarzyna Herman), but the two women don't get along and Kuba doesn't seem very committed to the relationship anyway. So Sylwia immediately worries her days are numbered when Kuba — who already indulges in the occasional furtive public gay sex — shows unusual interest in out Michal (Bartosz Gelner). As the two young men grow closer, it becomes clear that this is something neither of the women in Kuba's life will stand for. Tomasz Wasilewski's Polish drama has a crisp widescreen look and a minimalist air, with little dialogue articulating emotions the characters are wrestling with. Though its protagonist isn't particularly likable, the film's simultaneous confidence and ambivalence lends its eventu-

ally depressing progress real punch. *Sat/21, 9:30pm, Victoria; June 26, 9:30pm, Roxie.* (Harvey)

I AM HAPPINESS ON EARTH

(Julián Hernández, Mexico, 2013)

When young dancer Octavio is picked up by well-known filmmaker Emiliano, he's instantly smitten — not realizing yet that the latter is the kind of serial seducer allergic to fidelity. Rich, famous, and gorgeous, he can have anyone he wants, and he does. That's about it for story in Julián Hernández's latest, which features some of his characteristically lush camerawork and poetical romanticism. But it's one of his weaker efforts, basically turning into one sex scene after another with even less attention to character and plot development than usual. This sexy, aesthetically sensual eye candy sports the odd enchanting moment, as when two men after a quickie are suddenly transfixed by the TV and begin singing a pop ballad along with it, to each other. But Hernández (2006's *Broken Sky*, 2003's *A Thousand Peace Clouds Encircle the Sky*) is a highly talented filmmaker who here seems to be running out of ideas. *Sat/21, 9:30pm, Castro.* (Harvey)

THE FOXY MERKINS

(Madeleine Olnek, US, 2013)

Writer-director Madeleine Olnek of *Codependent Lesbian Space Alien Seeks Same* (2011) hits a bit of a sophomore slump with this similarly loopy but less inspired absurdist comedy. Lisa Haas returns as Margaret, a sad-sack new arrival to Manhattan who — apparently like most holders of Women's Studies degrees — ends up homeless and prostituting her-

self to a large available client base of better bankrolled lesbians. She gets schooled in the ways of the street and kink-for-pay by veteran Jo (Jackie Monahan), who's a good business partner if also a somewhat unreliable ally. After a hilarious first half hour or so, the movie runs out of steam but keeps plodding on to diminishing returns, despite scattered moments when Olnek and cast hit the comedic bull's-eye. She's got a unique sensibility, at once deadpan and utterly nonsensical, but it's fragile enough to need a stronger narrative structure to sustain than it gets here to sustain feature length. *Sun/22, 9:15pm, Castro.* (Harvey)

WINTER JOURNEY

(Sergei Taramaev and Luba Lvova, Russia, 2013)

This stylish Russian drama depicts the paths-crossing and eventual unlikely friendship of two extremely different young men in Moscow. Keanu-looking Eric (Aleksey Frandetti) is a bratty, lieder-singing voice student who escapes pressures at home and school by getting drunk and hanging out with a circle of older gay artistic types. Lyokha (Evgeniy Tkachuk) is homeless and unstable, inclined toward picking fights and stealing stuff. Their not-quite-romance — a bit like a below-zero *My Own Private Idaho* (1991) with lots of Schubert — isn't particularly credible, but it's directed with confident panache by Sergei Taramaev and Luba Lvova, to ultimately quite poignant effect. *Mon/23, 9:15pm, Victoria.* (Harvey)

VIOLETTE

(Martin Provost, France, 2013)

Taking on another "difficult"

woman artist after the excellent 2008 *Séraphine* (about the folk-art painter), Martin Provost here portrays the unhappy life of Violette Leduc (Emmanuelle Devos), whose fiction and autobiographical writings eventually made her a significant figure in postwar French literature. We first meet her waiting out the war with gay author Maurice Sachs (Olivier Py), one of many unrequited loves, then surviving via the black market trade before she's "discovered" by such groundbreaking, already-established talents as Jean Genet (Jacques Bonnaffé) and Simone de Beauvoir (Sandrine Kiberlain). It is the latter, a loyal supporter who nonetheless retains a chilly emotional distance, who becomes bisexual Violette's principal obsession over the coming 20 years or so. Devos does her best to portray "a neurotic crazy washed-up old bag" with an "ugly mug" — hardly! — who is perpetually broke, depressed, and awkward, thanks no doubt in part to her mean witch of a mother (Catherine Hiegel). "Screaming and sobbing won't get you anywhere," Simone at one point tells her, and indeed Leduc is a bit of a pill. For the most part lacking the visual splendors of *Séraphine* (this character's environs weren't so pastoral), *Violette* is finely acted and crafted but, like its heroine, hard to love. Note: Frameline is also showing *Violette Leduc: In Pursuit of Love*, a documentary on the same subject. *Mon/23, 9:15pm, Castro.* (Harvey)

TO BE TAKEI

(Jennifer Kroot, US)

The erstwhile and forever Mr. CONTINUES ON PAGE 34 >>

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FILM FRAMELINE

FROM LEFT: TO BE TAKEI, CUPCAKES, AND THE FOXY MERKINS
PHOTOS COURTESY OF FRAMELINE

TO BE TAKEI

CONT>>

Sulu's surprisingly high public profile these days no doubt sparked this documentary portrait by SF's own Jennifer Kroot (2009's *It Came From Kuchar*). But she gives it dramatic heft by highlighting the subject's formative years in World War II Japanese-American internment camps, and finds plenty of verite humor in the everyday banter between fairly recently "out" gay celebrity George and his longtime life and business partner Brad Altman — the detail-oriented, pessimistic worrywart to his eternally upbeat (if sometimes tactlessly critical) star personality. We get glimpses of them in the fan nerdosphere, on *The Howard Stern Show*, at Takei's frequent speaking engagements (on internment and gay rights), and in his latter-day acting career both as perpetual TV guest and a performer in a hopefully Broadway-bound new musical (about internment). Then of course there's the *Star Trek* universe, with all surviving major participants heard from, including ebullient Nichelle Nichols, sad-sack Walter Koenig, thoughtfully distanced Leonard Nimoy, and natch, the Shat (who acts like a total asshat, dismissing Takei as somebody he sorta kinda knew professionally 50 years ago.) We also hear from younger Asian American actors who view the subject as a role model, even if some of his actual roles weren't so trailblazing (like a couple "funny Chinaman" parts in Jerry Lewis movies, and in John Wayne's 1968 pro-Vietnam War film *The Green Berets*). Even if you've tired of Takei's ubiquity online and onscreen, this campy but fond tribute is great fun.

Tue/24, 6:30pm, Castro. (Harvey)



BACK ON BOARD: GREG LOUGANIS

(Cheryl Furjanic, US)

For most Americans, the words "famous diver" conjure up only one name: Greg Louganis, the charismatic, record-breaking Olympian who dominated the sport in the 1980s. But as Cheryl Furjanic's doc reveals, athletic perfection did not spell easy livin' for Louganis. Though he hid the fact that he was gay (and HIV positive) from the public for years, his sexuality was an open secret in the diving world, and likely cost him lucrative endorsement deals. Louganis' tale is not being shared for the first time (see also: the best-selling autobiography, which became a made-for-TV biopic), but Furjanic goes in deep, revealing Louganis' considerable financial woes even as he finally finds personal happiness — and recharges his sports career when he's asked to mentor 2012 Olympians. He's clearly a good-hearted guy, and it's hard not to root for him, particularly when we're treated to so much footage of "the consummate diver" in his prime. He made it look easy, when clearly (in so many ways) it was not.

June 25, 4pm, Castro. (Cheryl Eddy)

REGARDING SUSAN SONTAG

(Nancy Kates, US)

This excellent documentary by Nancy D. Kates (2003's *Brother Outsider: The Life of Bayard Rustin*) places more emphasis on the subject's life — particularly her lesbian relationships — than on the ideas expressed in her work as a novelist, essayist, filmmaker, and cultural theorist. But it's still a fine overview of a fascinating, often divisive figure. Extremely precocious (she began college at 15), she abandoned an early marriage for freedom in late 1950s Paris, then became a charismatic cultural theorist at the center of all 60s avant-gardisms. Her lovers included playwright Maria Irene Fornes, painter Jasper Johns, choreographer Lucinda Childs, and finally photographer Annie Liebovitz. A terrific diversity of archival footage and contemporary interviewees contribute to this portrait of a very complicated, difficult (both personally and as an artist/intellect) woman perpetually "interested in everything."

June 25, 7pm, Victoria; June 26, 7pm, Elmwood. (Harvey)

LADY VALOR: THE KRISTIN BECK STORY

(Sandrine Orabona and Mark Herzog, US)

"I don't do anything halfway," admits Kristin Beck, a 20-year, highly-decorated veteran of the Navy SEALs. During her time in the military, she was known as Christopher — and she admits now, as a trans woman "trying to be the real person that I always knew I was, and always wished I could be," that her willingness to embrace danger was a coping mechanism as she struggled to realize her true identity. In this moving, well-crafted doc, we follow along as Kristin travels to visit with family (some more accepting than others, and some, like her aging



dad, making a heartfelt effort even as they stumble over pronouns and still call her "Chris") and former Navy colleagues and fellow veterans, many of whom have put aside their initial confusion and embrace Kristin as she is. And who is she? A badass who survived multiple tours of Iraq and Afghanistan, with a wry sense of humor and an easygoing, thoughtful personality, Beck is also an inspiration — an American hero on multiple levels. *June 27, 1:30pm, Castro.* (Eddy)

APPROPRIATE BEHAVIOR

(Desiree Akhavan, US)

First seen packing her belongings under the malevolent eye of her newly ex-girlfriend, then walking unabashedly down the street with a harness and dildo in hand, Brooklyn-dwelling twentysomething Shirin (played by writer-director Desiree Akhavan) doesn't seem like a person who has trouble owning her sexuality. And indeed, in the parts of her life that don't require interacting



with her close-knit Iranian American family, Shirin is an out, and outspoken, bisexual. Brash, witty, self-involved, and professionally unmoored, she has a streak of poor impulse control that leads her into situations variously hilarious, awkward, painful, and disastrous. Through a series of flashbacks, Akhavan walks us back through the medium highs and major lows of Shirin's defunct relationship, while tracking her floundering present-day attempts to wobble back to standing. Akhavan's first feature, *Appropriate Behavior* has a comic looseness that occasionally verges on shapelessness, but the stray bits are entertaining too. *June 27, 7pm, Castro.* (Lynn Rapoport)

OF GIRLS AND HORSES

(Monika Treut, Germany)

A semi-delinquent teenager named

Alex (Ceci Chuh) is sent away to work on a horse farm as a sort of last-ditch effort to shift her onto a more salutary path. Under the care of thirtysomething Nina (Vanida Karun), who is taking time apart from urban life in Hamburg, where her girlfriend lives, Alex comes to fall under the quiet spell of the horses, and when another young girl, Kathy (Alissa Wilms), shows up to vacation at the farm with her horse, Alex falls for her as well. Director Monika Treut (1999's *Genderauts*) favors long, lyrical shots of horses grazing or gazing soulfully into the lens, of Nina and Kathy cantering over flat green expanses of countryside, and of Alex forking hay into the stalls. A few small dramas take place, but *Of Girls and Horses* is more of a sketch than a story, and whether it holds your interest may depend on how many Marguerite Henry horse stories you consumed in your youth. *June 27, 9:15pm, Roxie.* (Rapoport)

FUTURO BEACH

(Karim Ainouz, Brazil)

When two German men globe-trotting on their motorcycles go for a dip off the Brazilian coast, they're pulled under by the current — only Konrad (Clemens Schick) is saved by local lifeguard Donato (Wagner Moura), his companion lost. The two men console one another with sex. Then in the first of several disorienting jumps forward in time here, suddenly Donato has moved to Europe in order to continue their relationship, leaving his old life (including a dependent mother and younger brother) behind. There are further narrative leaps ahead — director Karim Ainouz (2002's *Madame Satã*) is all about bold gestures here, but his visual and sonic assertiveness don't necessarily fill the blanks in narrative and char-

acter development. The resulting exercise in style will leave you either dazzled or emotionally untouched. *June 27, 9:30pm, Castro.* (Harvey)

CUPCAKES

(Eytan Fox, Israel, 2013)

After a run of politically tinged features, Eytan Fox (2002's *Yossi & Jagger*, 2004's *Walk on Water*) goes the Almodóvar-lite route with this flyweight comedy about a Eurovision-style song contest. Gay Ofer (Ofer Shechter) and various girlfriends who all live in the same Tel Aviv apartment building decide to enter the Universong competition, becoming Israel's official entry with improbable ease despite never having performed publicly before. Their mild travails (fighting the creative inference of professional handlers, Ofer's attempts to drag his boyfriend out of the closet) fill time pleasantly enough before the inevitable triumphant telecast climax. This candy-colored fluff, its mainstreamed camp sensibility predictably reflected in corny vintage hits ("Love Will Keep Us Together," "You Light Up My Life"), is aptly named — it's as colorful, easily digested, and about as nutritious as a tray of cupcakes. *June 28, 8:30pm, Castro.* (Harvey)

I FEEL LIKE DISCO

(Axel Ranisch, Germany, 2013)

When housewife Monika (Christina Grobe) suffers a stroke and falls into a coma she may never come out of, her chubby teenage son Flori (Frithjof Gawenda) and junior high swim coach husband Hanno (Heiko Pinkowski) are forced to depend on each other without mom as a buffer. Things tentatively look up when Flori develops an unlikely friendship — and possibly something more — with dad's star diver, Romanian émigré Radu (Robert Alexander Baer). Axel Ranisch's gentle seriocomic doesn't make much of an impression for a while, springing few surprises (despite occasional deadpan fantasy sequences) along its moderately amusing path. But as father and son struggle to rise to the occasion of their shared crisis, we grow to like them more — and likewise this ultimately quite disarming feature. *June 29, 7pm, Castro.* (Harvey) **SFBG**

Frameline 38, the San Francisco International LGBT Film Festival, runs June 19-29 at the Castro Theatre, 429 Castro, SF; Roxie Theater, 3117 16th St, SF; Victoria Theatre, 2961 16th St, SF; and Rialto Cinemas Elmwood, 2966 College, Berk. For tickets (most shows \$10-15) and schedule, visit www.frameline.org.

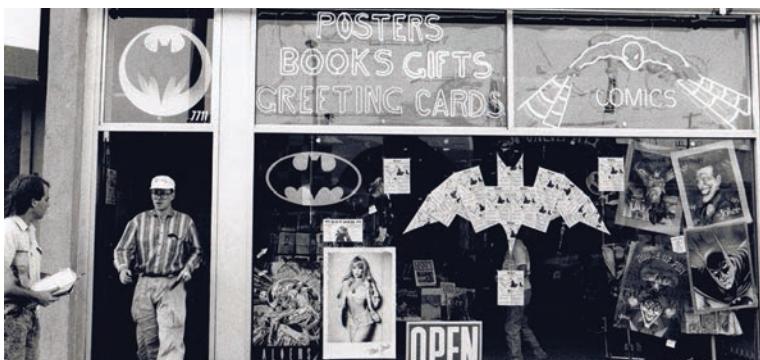


PHOTO COURTESY OF SAM HAMM

Go with a smile

SF screenwriter remembers 'Batman,' 25 years later

BY SEAN MCCOURT

arts@sfbg.com

FILM Clad in his signature cape and cowl, Batman has been taking to the streets in the darkness of night and fighting crime in the imaginations of comic-book fans for 75 years.

Thanks to the Christopher Nolan film trilogy, the public has gotten used to the idea of the character being dark and brooding and living in a gritty, more realistic world. But it was Tim Burton's eye-popping *Batman*, starring Michael Keaton, that first ushered in a modern vision of the Dark Knight, 25 years ago this week on June 23, 1989. That summer, *Batman* unleashed in a wave of pop-culture Batmania. No matter where you turned, you'd see the Bat-Signal on a T-shirt, hear "Batdance" on the radio, or catch yourself muttering one of Jack Nicholson's iconic Joker quips.

Sam Hamm, who wrote the story for *Batman* and co-wrote the script with the late Warren Skaaren, is a San Francisco resident.

"I grew up reading comic books — I was completely saturated with the stuff. A few years ago, I was cleaning out some old boxes, and I came across a picture of myself when I was probably five years old, wearing a cowboy hat and reading a copy of *Batman*. So in that photograph somebody had encapsulated my entire future. Obviously, it was my destiny," laughs Hamm.

By the mid-1980s, an early script for a *Batman* film had been kicking around at Warner Bros. for several years. Hamm had started working for the company on some different projects around that time; one day, while waiting for a meeting, he saw the script on a shelf and started reading it.

"It was very much the same structural model as *Superman*," he recalls. "I was reading it, and thinking, 'No, this is not the way.' It [was] explaining all this stuff you don't

have to explain. It's basically just a guy who puts on a suit and goes out and kicks ass — but why would a rich guy go out and do that every night? That, it seemed to me, was the interesting part of the story. It wasn't *how* this guy came to be, it was *why* this guy came to be — that's the central mystery of the movie."

After lobbying for about six months, he was asked by Tim Burton, who was attached to direct at the point, to share his ideas for a new story.

"I said, 'Okay, here's the deal — you don't start with Batman. It's the origin of the Joker that you start out with, and Batman is the mystery. I have this feeling that Batman is really *depressed*, and he has to keep on going out and doing this stuff because he's reenacting this mess with his parents.'"

Hamm's vision was a drastic departure from the campy 1960s television show that mainstream culture most closely identified the character with at the time, but the filmmakers quickly decided that it was the direction they wanted to take.

"We started with the idea that Batman is bat-shit crazy. He goes out and does this, but then meets a girl, and starts thinking, 'What would it be like if I had a normal life? I've never thought of having a normal life.' So the progress of the story is that he starts to go sane, and what does that do to the weird sort of life-style decision that he's made?"

That approach clearly resonated with fans around the world. Looking back decades later, Hamm has fond memories of being part of the phenomenon.

"It was wild. There was a huge buzz around it," he says. "I would be driving around San Francisco, and there was a house in Noe Valley where the guy had painted the logo on his garage. They put a Bat-signal on *Zeitgeist*! It was quite bizarre to feel you were a part of that." **SFBG**

PHOTO BY KEITH BERNSTEIN

Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Dennis Harvey, Lynn Rapoport, and Sara Maria Vizcarrondo. For rep house showtimes, see Rep Clock. For complete film listings, see www.sfbg.com.

FRAMELINE

FrameLine 38, the San Francisco International LGBT Film Festival, runs June 19-29 at the Castro Theatre, 429 Castro, SF; Roxie Theater, 3117 16th St, SF; Victoria Theatre, 2961 16th St, SF; and Rialto Cinemas Elmwood, 2966 College, Berk. For tickets (most shows \$10-15) and schedule, visit www.frameLine.org. For commentary, see "Reel Pride."

OPENING

Borgman Popping out from his underground hidey hole, narrowly escaping organized armed vigilantes — indicating an ongoing, possibly global secret battle this movie is content to leave entirely unexplained — the titular figure (Jan Bijvoet) shambles to a nearby home and demands comfort. Refused, he persists, and housewife Marina (Hadewych Minis) acquiesces — at first on the sly, as husband Richard (Jeroen Perceval) has already beaten their paunchy, disheveled, weird would-be guest. But soon Borgman is insinuating himself with the well-off suburban couple's three children, gradually warping the family dynamic until he has everyone under his power. You've seen this kind of "Enigmatic stranger invades complacent bourgeoisie home, wrecks liberating and/or terrifying havoc" thing before, both in thrillers and in artier parables from *Teorema* (1968) to *The King* (2005). There is nothing wildly original about Dutch filmmaker Alex van Warmerdam's seductive, macabre black comedy in outline, not its satire of oblivious upper-middle-class entitlement or even (perhaps especially) when the too-generous hosts and any unlucky interlopers start getting killed off one by one. You can debate *Borgman*'s precise point, or whether it has one at all. But there's a tart, bracing quality to this cruel absurdist joke that is as perversely delightful as if the film is utterly misanthropic. (1:53) *Opera Plaza*. (Harvey)

A Coffee in Berlin How do you say "mumblecore" in German? Jan Ole Gerster's debut feature has certain arty pretensions — it's shot in black-and-white, and scored with peppy jazz — but it's more or less a rambling day in the life of law school dropout Niko (Tom Schilling). It happens to be the very day Niko's golf-loving father decides to stop funding his shiftless son's slacker lifestyle, though that crisis (which, you know, Lena Dunham built an entire HBO comedy around) receives nearly equal heft as a cutely ongoing gimmick that sees Niko incapable of getting a cup of coffee anywhere in Berlin. Hipster ennui can be compelling if it has some underlying energy and purpose (see: 2013's *Frances Ha*, to which this film has been compared), but *A Coffee in Berlin* comes up short on both. That said, it does offer an intriguing portrayal of Berlin — a city whose modern-chic façade barely contains the history that haunts it — and some of its supporting characters, particularly Friederike Kemper as a former schoolmate of Niko's who has outgrown him emotionally by about one thousand percent, provide pleasant enough distractions. (1:28) *Opera Plaza*, *Shattuck*. (Eddy)



Fateful Findings Oh my. With the technical sophistication of *Birdemic* (2008), Doris Wishman-worthy attention to superfluous detail, and the obliviousness of *The Room* (2008) toward any semblance of narrative or character continuity, this supernatural drama — or, uh, something like that — is making a bid to be the latest so-bad-it's-surreal midnight movie hit. Writer-director-producer-editor-star Neil Breen, a man of many hats if no apparent talents, plays Dylan, a writer. As a child, he and friend Leah had found a mushroom that turned into a jeweled box ("Look what I found! A treasure! It's a magical day!"), and which will come to effect their lives in ways that never make any sense whatsoever. They reunite as re-infatuated adults (Jennifer Autry now playing Leah), which is bad news for the pill-popping wife (Klara Landrat) Dylan is kinda over anyway. Meanwhile, their friends Jim (David Silva) and Amy (Victoria Valene) fight a lot, because he drinks to compensate for their nonexistent sex life, and she's just incredibly bitchy. Eventually we realize that Dylan is working on a new book that will shockingly expose the rampant global corporate and political corruption that apparently no one has ever noticed before. The climax, which must be seen to be believed, has him triumphantly announcing these (extremely vague) revelations to the cheers of invisible thousands, while disgraced officials are seen committing suicide en masse rather than, you know, retiring to the Canary Islands. There's a fine line between the hilarious and tortuous that is exactly where *Fateful Findings* lives. With its flattened pacing,

not-from-this-planet dialogue (Dylan straight-facedly tells a dead body "I can't help you outta this one"), gratuitous nudity, and curious insistence that its characters express emotions by throwing things (laptops, pieces of meat, etc.), this inscrutable vanity project is indeed unique. What it lacks to get you through the (many) boring parts is the compelling personality of a Tommy Wiseau — Breen is (like everyone here) awful, but he's just a zero onscreen, not a fascinating weirdo. You will want to be drunk for this movie. (1:40) *Clay*. (Harvey)

Ivory Tower The latest "issue doc" to come down the pipeline is this very timely and incisive look at the cost of higher education from director Andrew Rossi (2011's *Page One: Inside the New York Times*). Rossi is a Yale and Harvard Law grad, and he begins his film in the hallowed halls of the latter to frame the question: In the era of skyrocketing tuition, and with the student loan debt hovering at a trillion bucks, is college still worth it? The answer is left open-ended, though with the very strong suggestion that nontraditional education (including community colleges, online learning, and the Silicon Valley-spawned "uncollege" movement) is certainly something worth exploring, particularly for the non-wealthy. Along the way, we do see some positive tales (a kid from the mean streets of Cleveland gets a full-ride scholarship to Harvard; students at rural Deep Springs College follow philosophy discussions with farm work; African American women at Spelman College thrive in an empowering environment), but there's a fair amount of cynicism here, too, with a hard

look at how certain state schools are wooing deep-pocketed out-of-staters with fancy athletic stadiums, luxurious amenities, and a willingness to embrace, however unofficially, their hard-partying reputations. Segments following a student protest at New York's Cooper Union, a formerly free school forced to consider collecting tuition after a string of financial troubles, echo Frederick Wiseman's epic *At Berkeley* (2013), a thematically similar if stylistically very different work. (1:37) *California, Embarcadero*. (Eddy)

Jersey Boys The musical that turned the back story of Frankie Valli and the Four Seasons — the 1960s hit making machines behind upbeat doo-wop ditties like "Sherry," "Big Girls Don't Cry," "Walk Like a Man," and a zillion more; you will recognize all of them — into Broadway gold ascends to the big screen thanks to director Clint Eastwood, a seemingly odd choice until you consider Eastwood's own well-documented love of music. *Jersey Boys* weaves a predictable tale of show biz dreams realized and then nearly dashed, with a gangster element that allows for some *Goodfellas*-lite action (a pre-fame Joe Pesci is a character here; he was actually from the same 'hood, and was instrumental in the group's formation). With songs recorded live on-set, à la 2012's *Les Misérables*, there's some spark to the musical numbers, but Eastwood's direction is more solid than spontaneous, with zero surprises (even the big finale, clearly an attempt at a fizzy, feel-good farewell, seems familiar). Still, the cast — including Tony winner John Lloyd Young as Valli, and Christopher Walken as a sympathetic mobster — is likable, with Young in particular turning in a textured performance that speaks to his years of experience with the role. For an interview with cast members Young, Michael Lomenda (who plays original Four Season Nick Massi), and Erich Bergen (as Bob Gaudio, the member who wrote most of the group's hits), visit www.sfbg.com/pixel_vision. (2:14) *Four Star, Marina, Shattuck*. (Eddy)

(a miscast Susan Sarandon, apparently here because she's an off screen ping pong enthusiast) — can save Rad's wounded dignity, and the summer in general. A big step up from Tully's odd but pointless prior *Septien* (2011), this has all the right stuff (including a soundtrack packed with the likes of the Fat Boys, Mary Jane Girls, New Edition, Whodini, and Night Ranger) to hilariously parody the era's inanities. But it's just mildly amusing — a droll attitude with lots of period detail but not much bite. (1:32) *Roxie*. (Harvey)

The Rover Future days have never seemed quite so bleak as they are depicted in the wild, wild Aussie west of *The Rover* — directed by *Animal Kingdom* (2010) director David Michod, who co-wrote *The Rover* with Joel Edgerton. Let's just say we're probably not going to see any primo Burner ensembles inspired by this post-apocalyptic apocalyptic: Michod ventures to a plausible future only a decade out, after a global economic collapse, and breaks down the brooding road trip to its hard-boiled bones, setting it in a beautiful, lawless, and unceasingly violent outback. A heist gone wrong leads a small gang of robbers to steal the car belonging to monosyllabic, ruthless mystery man Eric (Guy Pearce). The latter wants his boxy little sedan back, badly, and, in the cat and mouse game that ensues, seems willing to die for the trouble. Meanwhile, one of the gang of thieves — the slow, dreamy Rey (Robert Pattinson), who has been left to die of a gunshot wound in the dirt — turns out to be more of a survivor than anyone imagined when he tracks down the tracker hunting for his brother and cohorts. Michod seems most interested in examining and turning over the ties that bind, in a mean time, an eminently absurdist moment, when everything else has fallen away in the face of sheer survival. Cineastes, however, will appreciate the elemental, existential pleasures of this dog-eat-dog *Down Under* out-Western, not the least of which include the performances. Pearce's rework of the Man With No Name exudes intention in the very forward thrust of his stance, and Pattinson breaks his cool — and the confines of typecasting — as a blubbering, babbling, thin-skinned man-child. Clad in the mystic expanses of the South Australia desert, which tip a hat to John Ford Westerns as well as scorched-earth-of-the-mind movies such as *El Topo* (1970) and *Paris, Texas* (1984), *The Rover* is taken to the level of tone poem by the shuddering, moaning cellos of Antony Partos's impressive, atonal electroacoustic score. (1:42) (Chun)

Think Like a Man Too Kevin Hart and company head to Vegas in this sequel to the 2012 hit comedy based on Steve Harvey's best-selling relationship tome. (2:02) *Shattuck*.

ONGOING

Belle The child of a British naval officer and a Caribbean slave, Belle (Gugu Mbatha-Raw) is deposited on the doorstep — well, the estate grounds — of her father's relatives in 1769 England after her mother dies. Soon she's entirely orphaned, which makes her a wealthy heiress and aristocratic title holder at the same time that she is something less than human in the eyes of her adopted society. For Belle is black (or more properly, mixed-race), and thus a useless curiosity at best as a well-bred noblewoman of the "wrong" racial makeup. Based on a murky actual historical chapter, Amma Asante's film is that rare sumptuous costume drama which actually has something on its mind beyond romance and royalty. Not least among its pleasures are a fine supporting cast including Tom Wilkinson, Miranda Richardson, Penelope Wilton, and Emily Watson. (1:45) *Embarcadero, Piedmont, Shattuck*. (Harvey)

Chef Not to take anything away from the superhero crew, but *Chef* feels like the closest thing to a labor of love from writer, director, and star Jon Favreau in many a day. As a director, he may have been making doughnuts — fun-filled and teeming with CGI eye candy, but doughnuts nevertheless — when it came to effects-driven blockbusters like 2008's *Iron Man*, but this well-meaning play for the heart, by way of the stomach, shows you where Favreau's head is really at. *Chef* revolves around Carl Casper (Favreau), a one-time food star, now reduced to serving up predictable crowd-pleasers at the behest of his restaurant's overbearing owner (Dustin Hoffman). It takes the barbs of an influential critic (Oliver Platt) — and an ensuing Twitter war — to set Carl off and send him away on his own, at the coaxing of his glam ex Inez (Sofia Vergara). Hooked up

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with a dilapidated food truck and former kitchen staffer Martin (John Leguizamo), and aided by ably Tweeting son Percy (Emjay Anthony), Carl ties his dreams — and lost passion — to the classic Cuban sandwich. The ensuing road trip from Miami to LA, and Carl's journey toward self and a renewed relationship with his son, is a fun (if, in the end, a bit too speedily sketched) vault through the joys of eating your way through America's new culinary heartland. Amid the volley of sign-of-the-times social-media swinging and cameos by the uncostumed Robert Downey Jr., Scarlett Johansson, and the like, Favreau's main dish is that a family that eats, cooks, and runs a business together, stays together — child labor laws or no. (1:55) *Balboa*, *1000 Van Ness*, *Metreon*, *Presidio*, *Sundance Kabuki*. (Chun)

Edge of Tomorrow Is it OK to root for Tom Cruise again? (The Oprah thing was almost a decade ago, after all.) The entertaining *Edge of Tomorrow*, crisply directed by *Bourne* series vet Doug Liman, takes what's most irritating about Cruise's persona (he's so goddamn *earnest*) and uses it to great advantage, casting him as military PR guru Cage — repping our armed forces on talk shows amid battles with alien invaders dubbed "Mimics" — whose oiliness masks the fact that he's terrified of actual combat. When he's forced to fight by a no-nonsense superior (Brendan Gleeson), he's gruesomely killed, along with nearly every other human soldier. But wait! Thanks to a particularly close encounter with outer-space pixie dust, he awakens, unharmed,

REP CLOCK

Schedules are for Wed/18-Tue/24 except where noted. Director and year are given when available. Double and triple features marked with a •. All times pm unless otherwise specified.

CASTRO 429 Castro, SF; (415) 621-6120, www.castrotheatre.com. \$8.50-11. •**Rosemary's Baby** (Polanski, 1968), Wed, 7, and **The Brood** (Cronenberg, 1979), Wed, 9:30. Frameline 38: SF International LGBT Film Festival, June 19-29. For tickets and schedule, visit www.frameline.org.

CHRISTOPHER B. SMITH RAFAEL FILM CENTER 1118 Fourth St, San Rafael; (415) 454-1222, www.cafilm.org. \$6.50-\$10.75. "Broadway to Hollywood with Richard Glazier," Wed, 7:30. This event, \$20. **Henry IV Part I**, performed by the Royal Shakespeare Company, Thu, 7; Sun, 1. This event, \$18.

COURTHOUSE SQUARE 2200 Broadway, Redwood City; www.redwoodcity.org. Free. **The Hunger Games: Catching Fire** (Lawrence, 2013), Thu, 8:45.

EXPLORATORIUM Pier 15/17, SF; www.exploratorium.edu. \$19-25. "Off the Screen: John Sanborn's PICO (reMix)," Thu, 7. "Saturday Cinema: Sun Celebrations," Sat, 1, 2, 3.

MCCLA THEATER 2868 Mission, SF; www.missionculturalcenter.org. \$12. **Angel Azul** (Cravat-Overway, 2013), Fri, 8.

PACIFIC FILM ARCHIVE 2575 Bancroft, Berk; (510) 642-5249, bampfa.berkeley.edu. \$5.50-9.50. **The Grapes of Wrath** at 75: **The Grapes of Wrath** (Ford, 1940), Wed, 7. "Kenji Mizoguchi: A Cinema of Totality;" **Ugetsu** (1953), Thu, 7; **Sisters of the Gion** (1936), Sat, 6:30; **Osaka Elegy** (1936), Sat, 8. "Martin Scorsese

to re-live the day, over and over again (yep, shades of a certain Bill Murray comedy classic).



Presents Masterpieces of Polish Cinema: "Eroica" (Munk, 1958), Fri, 7; **Black Cross** (Ford, 1960), Sun, 6:30. "A Theater Near You;" **Last Year at Marienbad** (Resnais, 1961), Fri, 8:50;

PARAMOUNT 2025 Broadway, Oakl; www.ticketmaster.com. \$5. **Night of the Iguana** (Huston, 1964), Fri, 8.

ROCK WALL WINE COMPANY 2301 Monarch, Alameda; facebook.com/LongDayShortFilm. \$12. "Long Day Short Film Festival," Sat, 6.

ROXIE 3117 and 3125 16th St, SF; (415) 863-1087, www.roxie.com. \$6.50-11. San Francisco Documentary Film Festival,

through June 19. Complete program details, including additional venues, and tickets (most shows \$12) at www.sfindie.com.

Ping Pong Summer (Tully, 2014), June 20-26, 6:30, 8:20 (also Sat-Sun, 2:45, 4:30).

TIDES THEATRE 533 Sutter, Second Flr, SF; www.cironline.org. \$10. Center for Investigative Reporting presents: "UN | PUBLISHED," a pop-up film festival celebrating documentary journalism, Fri-Sat, 7:30.

YERBA BUENA CENTER FOR THE ARTS 701 Mission, SF; www.ybca.org. \$8-10. "New Filipino Cinema 2014;" **Norte, the End of History** (Diaz, 2013), Thu-Fri, 7; Sat-Sun, 2. **SBFG**

Each "reset" offers Cage a chance to work his way closer to changing the course of the war in humanity's favor, with key help from a badass (Emily Blunt) whose heroics on the battlefield have earned her the nickname "Full Metal Bitch." Nothing groundbreaking here — but *Edge of Tomorrow* manages to make its satisfying plot as important as its 3D explosions, which means it automatically rises above what passes for popcorn fun these days. (1:53) *Metreon*, *1000 Van Ness*, *Presidio*, *Sundance Kabuki*. (Eddy)

The Fault in Our Stars I confess: I'm no card-carrying, vlog-flogging Nerdfighter in author John Green's teen-geek army. But one can admire the passion — and teary romanticism — of the writer, readers, and the breakthrough novel that started it all. Much has been made over the cinematic tweaks to the best-selling YA book, but those seem like small beefs: OK, male romantic lead Gus's (Ansel Elgort) perhaps-understandable brattiness seems to have been toned down a touch, but we'll all get the somewhat-subversive push and pull of Green's love story centered on two cancer-stricken innocents. Sixteen-year-old Hazel (a radiant Shailene

Woodley) has been battling cancer almost all her life, fighting back from the brink, and now making her way every day with an oxygen tank and her devoted parents (Laura Dern, Sam Trammel) by her side. Her mordant wit, skeptical attitude, and smarts attract Gus, a handsome teen with a prosthetic leg, at a cancer support group, and the two embark on what seems like the most normal thing in the world — sweet, sweet love — albeit cut with the poignancy of almost-certain doom. Would the girl who calls herself a grenade dare to care for someone she will likely hurt? That's the real question on her mind when the two reach out to the solitary author (Willem Dafoe) of their favorite book, *An Imperial Affliction*. The journey the two make leaves them both open to more hurt than either ever imagined, and though a good part of *Fault's* denouement boils down to a major puddle cuddle — with solid performances by all, but particularly Dern and Woodley — even a cynic is likely to get a bit misty as the kids endure all the stages of loss. And learning. (2:05) *Balboa*, *1000 Van Ness*, *Presidio*, *SF Center*, *Sundance Kabuki*. (Chun)

Fed Up Katie Couric narrates, produces, and brings celebrity heft to Stephanie Soechtig's well-crafted expose on the alarmingly powerful food industry — specifically, revealing how "nutritional standards" put forth by the government over the past 30 years have actually caused the nation's current obesity epidemic. *Fed Up's* straightforward combination of simple facts (80 percent of food items have added sugar); talking-head experts (Bill Clinton, UCSF's Dr. Robert Lustig); historical fact-finding (including a segment that convincingly compares today's food industry to the tobacco industry of yore); and profiles of dangerously overweight teens (all of whom are trying, and failing, to lose weight) adds up to a film that is poised to have *An Inconvenient Truth*-style impact on viewers — and will hopefully open enough eyes to make waves beyond movie theaters. (1:32) *Embarcadero*. (Eddy)

Gore Vidal: The United States of Amnesia Nicholas Wratthall's highly entertaining documentary pays tribute to one of the 20th century's most brilliant, original, and cranky thinkers, with extensive input from the man himself before his death in 2012 at age 86. The emphasis here is less on Vidal's life as a literary lion and often glittering celebrity social life than on his parallel career as a harsh scold of US social injustices and political corruption. (Needless to say, recent history only sharpened his tongue in that department, with George W. Bush dismissed as "a goddamn fool," and earlier statements such as "This is a country of the rich, for the rich and by the rich" seeming more apt than ever.) He's a wellspring of wisdoms both blunt and witty, sometimes surprising, as in his hindsight doubts about the virtues of JFK (a personal friend) as a president. We get plenty of colorful archival clips in which he's seen verbally jousting with such famous foes as William F. Buckley and Norman

Mailer, invariably reducing them to stammering fury while remaining exasperatingly unruffled. His "out" homosexuality and outre views on sexuality in general (at odds with an increasingly assimilationist gay community) kept him controversial even among many liberals, while conservatives were further irked by his rock-solid family connections to the ruling elite. In our era of scripted political rhetoric and pandering anti-intellectualism, it's a joy merely to spend an hour and half in the company of someone so brilliantly articulate on seemingly any topic — but particularly on the perpetually self-mythologizing, money-worshipping state of our Union. (1:29) *Opera Plaza*, *Shattuck*. (Harvey)

The Grand Seduction Canadian actor-director Don McKellar (1998's *Last Night*) remakes 2003 Quebecois comedy *Seducing Doctor Lewis*, about a depressed community searching for the town doctor they'll need before a factory will agree to set up shop and bring much-needed jobs to the area. Canada is still the setting here, with the harbor's name — Tickle Head — telegraphing with zero subtlety that whimsy lies ahead. A series of events involving a Tickle Head-based TSA agent, a bag of cocaine, and a harried young doctor (Taylor Kitsch) trying to avoid jail time signals hope for the hamlet, and de facto town leader Murray (Brendan Gleeson) snaps into action. The seduction of "Dr. Paul," who agrees to one month of service not knowing the town is desperate to keep him, is part *Northern Exposure* culture clash, part Jenga-like stack of lies, as the townspeople pretend to love cricket (Paul's a fanatic) and act like his favorite lamb dish is the specialty at the local café. The wonderfully wry Gleeson is the best thing about this deeply predictable tale, which ers too often on the side of cute (little old ladies at the switchboard listening on in Paul's phone-sex with his girlfriend!) rather than clever, as when an unsightly structure in the center of town is explained away with a fake "World Heritage House" plaque. Still, the scenery is lovely, and "cute" doesn't necessarily mean "not entertaining."

(1:52) *Albany*, *Embarcadero*. (Eddy)

Ida The bomb drops within the first ten minutes: after being gently forced to reconnect with her only living relative before taking her vows, novice nun Anna (Agata Trzebuchowska) learns that her name is actually Ida, and that she's Jewish. Her mother's sister, Wanda (Agata Kulesza) — a Communist Party judge haunted by a turbulent past she copes with via heavy drinking, among other vices — also crisply relays that Ida's parents were killed during the Nazi occupation, and after some hesitation agrees to accompany the sheltered young woman to find out how they died, and where their bodies were buried. Drawing great depth from understated storytelling and gorgeous, black-and-white cinematography, Paweł Pawlikowski's well-crafted drama offers a break if realistic (and never melodramatic) look at 1960s Poland, with two polar-opposite characters coming to form a bond as their layers of painful loss rise to the surface. (1:20) *Albany*,

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Clay, Piedmont. (Eddy)

Maleficent Fairytale revisionism is all the rage these days, what with the unending power of Disney princesses to latch onto little girls everywhere and bring parental units (and their wallets) to their knees. Yet princesses almost seem beside the point in this villain's-side-of-the-story tale — Maleficent (Angelina Jolie), the queen of the fairies in the magical moors, wronged by Stefan (Sharlto Copley), who saws off her wings in order to win a crown. Accompanied by her shape-shifting minion, crow Diaval (Sam Riley), Maleficent attends the christening of King Stefan's first-born daughter, Aurora, hot on the heels of three clownish good fairies (Lesley Manville, Imelda Staunton, Juno Temple), and delivers a curse that will have this future Sleeping Beauty (Elle Fanning) prick her finger on a spindle and sink into a deathlike coma until her true love's kiss. Will that critical smooch be delivered by Prince Bieber, er, Phillip (Brenton Thwaites)? Considering the potential for Disney's trademark, heart-tugging enchantment to get magically tangled up in girl power, it's tough to suck up the disappointment in the ooey-gooey, gummy-faced troll-doll aesthetics of the art direction and animation, as well as first-time director Robert Stromberg's choppy, dashed-through storytelling. Part of the problem is that there's almost zero threat here, despite its antihero's devilish presence — is there ever any doubt that a healthy resolution will win out, even at the expense of blood ties? Best to find dangerous pleasures where one can — namely in the vivid Jolie, cheekbones honed to a razor edge, who spits biting remarks at her accused charge, beneath Joan Crawford-esque eyebrows and horns crying out for club-kid Halloween treatments. (1:37) *Metreon, 1000 Van Ness, Shattuck, Sundance Kabuki, Vogue, (Chun)*

Obvious Child We first encounter the protagonist of writer-director Gillian Robespierre's funny, original film — a Brooklyn-dwelling twenty-something named Donna (Jenny Slate), who works at a lefty secondhand bookstore and makes regular (if unpaid) appearances at a local comedy night — onstage mining such underdiscussed topics as the effects of vaginal discharge on your garden-variety pair of underwear. This proves a natural segue to other hefty nuggets of embarrassment gold concerning her love life, to the dismay of boyfriend Ryan (Paul Briganti), auditing from the back of the club. He pretty much deserves it, however, for what he's about to do, which is break up with her in a nasty, well-populated unisex bathroom, taking time to repeatedly glance at the texts coming through on his phone from Donna's good friend, with whom he's sleeping. So when Donna, mid-drowning of sorrows, meets a nice-looking fellow named Max (Jake Lacy) at the bar, his post-fraternity-presidency aesthetic seems unlikely to deter her from a one-night stand. The ensuing trashed make-out dance-off in Max's apartment to the Paul Simon song of the title is both comic and adorable. The fractured recap of the evening's condom-free horizontal events that occurs inside Donna's brain three weeks later, as she hunkers down with her best friend, Nellie (Gaby Hoffmann), in the bookstore's bathroom after peeing on a stick, is equally hilarious — and unwanted-pregnancy jokes aren't that easy to pull off. Robespierre's treatment of this extended windup and of Donna's decision to have an abortion is a witty, warmhearted return to 2007's *Knocked Up*, a couple generations' worth of Hollywood rom-com writers, and an entertainment industry that continues to perform its sweaty contortions of storytelling in the gutless cause of avoiding the A-word. (1:15) *California, Embarcadero, Sundance Kabuki, (Rapoport)*

The Signal Sharing its title with a 2007 film — also a thriller about a mysterious transmission that wreaks havoc in the lives of its protagonists — this offbeat feature from co-writer and director William Eubank belies its creator's deep affection for, and knowledge of, the sci-fi genre. Number one thing *The Signal* is *not* is predictable, but its twists feel organic even as the story takes one hairpin turn after another. MIT buddies Nic (Brenton Thwaites) and Jonah (Beau Knapp) are driving Nic's girlfriend, Haley (Olivia Cooke), cross-country to California. Complicating the drama of the young couple's imminent separation is Nic's deteriorating physical condition (it's never explained, but the former runner apparently has MS or some other neurological disease). The road trip turns dark when the trio (who also happen to be hackers) realize an Internet troll they've tangled with in the past is stalking them. After a brief detour into found-footage horror

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— fooled ya, Eubank seems to be saying; this ain't that kind of movie at all! — the kids find themselves embroiled in ever-more-terrifying realities. To give away more would ruin the fun of being shocked for yourself, but think *Twilight Zone* meets Area 51 meets a certain futuristic trilogy starring Laurence Fishburne, who turns up here to play a very important role in Nic and company's waking nightmare. (1:37) *California, Metreon, (Eddy)*

Supermensch: The Legend of Shep Gordon Clearly a film is a vanity project if its primary intent seems to flatter its maker. But what about when it's a love letter from one rich, entitled celebrity to another? Then the vanity grows complicated, not least by the fact that we're expected to pay for the privilege of watching one ass kiss another. Anyone who blinked probably missed *Super Duper Alice Cooper*, which mostly did just one-night showings across the nation in April. That rockumentary was duly "authorized" but awfully entertaining, with the wit to tell its original shock-rocker's tale entirely through archival footage plus a running oral history of latter-day interviews. Mike Myers' directorial bow *Supermensch: The Legend of Shep Gordon* tells the same story for its first half hour — Gordon being the "Jewish kid from Long Island"

who stumbled into being Cooper's manager, shepherding (har) him to fame with an uncanny knack for promotional stunts and image-shaping. He eventually provided those services and more to a highly eccentric roster of talents; co-founded Alive Films; and had the foresight to create the whole "celebrity chef racket" in which they have reality TV shows and hawk their own supermarket products. *Supermensch* is a professional funny guy's documentary, which means it can't help manipulating things (wacky klezmer soundtrack; campy re-enactments; celebrity testimonials from Tom Arnold, Sammy Hagar, and Sylvester Stallone) in ways that beg for approval. Gordon is no doubt a great host, a good cook, a consummate cocksman, and a social and business genius. But watching this movie is like paying to see a \$5,000-per-plate benefit dinner via closed circuit TV — as if it were a humbling honor to witness famous people pat each other on the back. (1:24) *Opera Plaza, (Harvey)*

22 Jump Street In this TV-inspired sequel, "Previously on 21 Jump Street..." is all the backstory we get. 22 wastes no time sending Officers Schmidt (Jonah Hill) and Jenko

CONTINUES ON PAGE 40 >>

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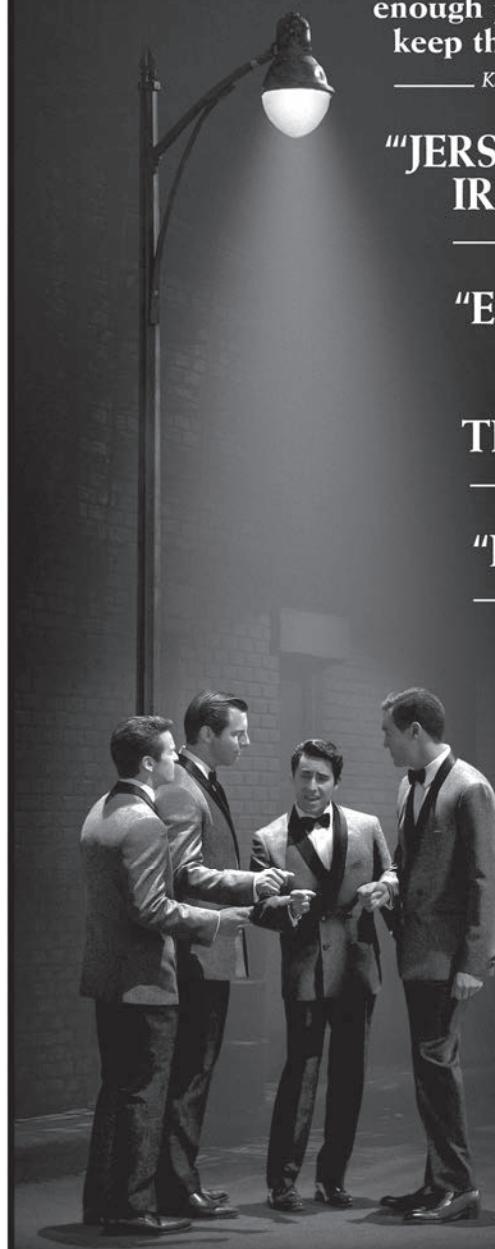
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CONT>>

(Channing Tatum) back to school to solve another case. A few details have changed (they're in college now, where the drug of choice is "Why Phy"), but the situation is self-consciously boilerplate, which lets the filmmakers cast (ironic) judgment on sequels — and imply the TV show was redundant. College proves hilarious, from the rundown of dorm room essentials to Schmidt's walk of shame, and the touchstones are sharp and embarrassing. An extended fight between Schmidt and a girl (Jillian Bell, fabulous) twists gender issues and sexual assault into gloriously absurd politics. Best of all is a fairly understated joke in front of the Benjamin Hill School of Film Studies. I laughed as much at 22 as I did at 21, but 22 spends so much time calling out its number-two status that it almost becomes performance art. (1:45) *Marina, 1000 Van Ness, SF Center, Shattuck, Sundance Kabuki*. (Vizcarrondo)

X-Men: Days of Future Past Bryan Singer, director of the first two X-Men films (2000's decent *X-Men*; 2002's meh *X2*) returns to helm this latest franchise entry — the fourth sequel in a series that also includes two movies focusing on Hugh Jackman's Wolverine. That fan-favorite character is front and center in both of *Days of Future Past*'s time frames: the present, a bleak dystopia in which robot assassins have wiped out nearly every mutant (save Wolverine, Patrick Stewart's Professor X, Ian McKellan's Magneto, and a few others), and most humans along with them; and the past, a key moment in the polyester-laden 1970s in which mutant avenger Mystique (Jennifer Lawrence) inadvertently sets the disastrous future events in motion by killing robot designer Trask (Peter Dinklage). Wolverine time-travels to convince younger versions of the Professor (James McAvoy) and Magneto (Michael Fassbender) to put aside their Himalayan-sized differences to stop her. (Speaking of avengers, there's a capital-A one here: Quicksilver, a character from both comic-book worlds; he's portrayed here with giddy mischief by *American Horror Story*'s Evan Peters, and is the film's high point.) Yes, that's a heady plot, and there are a zillion other characters, but *Future Past* manages, for the most part, to avoid feeling like an overloaded mess. It's most entertaining in scenes that show off its characters' superpowers — clearly, the CG artists had a blast working on this one — which are plentiful enough to make slogging through the ennui-laden moments of downtime worth it. (2:10) *1000 Van Ness, SF Center, Sundance Kabuki*. (Eddy) **SFBG**

FIRST RUN VENUES

The following is contact information for Bay Area first-run theaters.

Balboa 38th Ave/Balboa. 221-8184, www.balboamovies.com.

Century Plaza Noor off El Camino, South SF. (650) 742-9200.

Century 20 Junipero Serra/John Daly, Daly City. (650) 994-7469.

Clay Fillmore/Clay. 561-9921.

Embarcadero 1 Embarcadero Center, promenade level. 352-0835.

Empire West Portal/Vicente. 661-2539.

Four Star Clement/23rd Ave. 666-3488.

Marina 2149 Chestnut. www.lntsf.com/marina_theatre

Metreon Fourth St/Mission. 1-800-FANDANGO.

New People Cinema 1746 Post. www.newpeopleworld.com.

1000 Van Ness 1000 Van Ness. (800) 231-3307.

Opera Plaza Van Ness/Golden Gate. 771-0183.

Presidio 2340 Chestnut. 776-2388.

SF Center Mission between Fourth and Fifth Sts. 538-8422.

Stonestown 19th Ave/Winston. 221-8182.

Sundance Kabuki Cinema Post/Fillmore. 929-4650.

Vogue Sacramento/Presidio. 221-8183.

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Albany 1115 Solano, Albany. (510) 464-5980.

AMC Bay Street 16 5614 Shellmound, Emeryville. (510) 457-4262.

California Kitteredge/Shattuck, Berk. (510) 464-5980.

Cerrito 10070 San Pablo, El Cerrito. (510) 972-9102.

Grand Lake 3200 Grand, Oakl. (510) 452-3556.

Jack London Stadium 100 Washington, Jack London Square, Oakl. (510) 433-1320.

Magick Lantern 125 Park Place, Point Richmond. (510) 234-1404.

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ARIES

March 21-April 19

It's not only OK to be afraid, it's kind of awesome. There's nothing worth having that wouldn't be scary to lose. Embrace the need for bravery this week, and understand that it's coming up because you are taking chances that have high personal stakes, and that's a very good thing.

TAURUS

April 20-May 20

Nurture what you love, but don't make promises that you're not 100% positive that you can keep, my friend. You may feel strongly in the moment but let things develop with time. Don't overcommit now and set yourself up to have to do the painstaking work of dialing back in the coming months.

GEMINI

May 21-June 21

You've got to change, but with intention and not all willy-nilly. This is the time to make clear decisions and steadily act them out, even if it kills you. There are always many truths, but you need to fixate on the big picture and make sure your actions are supporting what's true for you on that level.

CANCER

June 22-July 22

Just because you need to give it up doesn't mean that it won't hurt. You know what you need to do but your emotions are distracting you and confusing matters. Pain is not always a sign that something is wrong, sometimes it's just a side effect of caring. Let go of what you know you've outgrown.

LEO

July 23-Aug. 22

You don't need (or get) to know how things are going to turn out before you put yourself out there. This is a good time to be clear about your boundaries and needs so you can not only forge ahead, but be emotionally true to yourself and your collaborators as you do. You don't need perfection this week, just authenticity.

VIRGO

Aug. 23-Sept. 22

The only way to get to where you want to be is to go through the long-standing mazes of your outdated and inhibiting patterns. Don't be scared of history repeating itself, because it's happening so that you can participate differently this time. Make new and improved choices in the face of old fears.

BY JESSICA LANYADOO

Jessica Lanyadoo has been a psychic dreamer for 18 years. Check out her website at www.lovelanyadoo.com or contact her for an astrology or intuitive reading at (415) 336-8354 or dreamyastrology@gmail.com.

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LEGAL NOTICES

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0358701-00. The following is doing business as STEVIE ENTERTAINMENT 452 Waller St. San Francisco, CA 94117. The business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on: 6/03/2014. This statement was signed by Stevie Martinez. This statement was filed by Melissa Ortiz, Deputy County Clerk, on 6/03/2014.

Jun. 18, 25, Jul. 2, 9, 2014

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-14-55032. SUPERIOR COURT, 400 McAlister St. San Francisco, CA 94102. PETITION OF MICKEY SHANE MCCONNELL for change of name. TO ALL INTERESTED PERSONS: Petitioner MICKEY SHANE MCCONNELL filed a petition with this court for a decree changing names as follows: Present Name: MICKEY SHANE MCCONNELL. Proposed Name: X SHANE VIGIL. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: 7/22/2014. Time: 9:00 AM, Room 514. Signed by Harry M. Dorfman, Presiding Judge of Superior Court on 5/13/2014. May 28, Jun. 4, 11, 18, 2014

PUBLIC NOTICE OF MEETING

SAN FRANCISCO AIDS FOUNDATION BOARD OF DIRECTORS FULL REGULAR MEETING MORRISON &

FOERSTER 425 MARKET STREET, 34TH FLOOR SAN FRANCISCO, CA 94105 JUNE 21, 2014 8:30 AM - 4:00 PM

Notice is hereby given that a full regular meeting of the San Francisco AIDS Foundation Board of Directors will be held at 8:30 am on Saturday, June 21, 2014 on the 34th floor at Morrison & Foerster located at 425 Market Street in San Francisco, CA

FICTITIOUS BUSINESS NAME STATEMENT FILED NO.

A-0358573-00. The following is doing business as OYAJI RESTAURANT 3123 Clement St. San Francisco, CA 94121. The business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on: 5/28/2014. This statement was signed by Naminor Corporation.

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